SUNSHINE

By

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OPEN ON:

1 **BLACK SCREEN** 1

Total darkness, with a pinprick of light in the center.

PINBACKER (V.O.)
Those stars are the fleshed forebears of these dark hills, bowed like labourers, and of my blood.

Silence.

PINBACKER (V.O.)
The death of a gnat is a star's mouth: its skin, like Mary's or Semele's, thin as the skin of fire: a fire fell on her.
(beat)
A sun devoured her.

Suddenly, cut from darkness to BLINDING LIGHT, and...

2 **EXT. THE SURFACE OF THE SUN** 2

It never coalesces. It's something we can't quite comprehend. Too much power, too massive, too ancient.

The image boils and rages, and is completely hypnotic.

The noise is overwhelming.

Over this, the TITLE:

SUNSHINE

3 **EXT. THE SUN** 3

... The curve of the sun against the dark of space, where solar flares arc thousands of miles, before the vast gravity of the star pulls them back...

4 **EXT. SPACE** 4

... Now tens of millions of miles distant from the star, where the sound of fission and countless rolling nuclear detonations are silent in the vacuum...

5 **EXT. ICARUS II** 5

... a SPACESHIP is heading towards the sun.

The ship is curved and organic in its design, but similar to a vast missile head.

From the back of the ship, the engines protrude out of a dark cavity.

These engines, and the part of the ship that can be seen inside the cavity, are rotating steadily.

Most striking of all, the ship is covered in mirrored gold panels, similar to snake scales.

The mirrored panels cover the entire surface of the ship, except for an OBSERVATION SLIT at the front end of the craft, and a PORTAL toward the engine section.

This slit and the portal are constructed with a thick half-mirrored glass.

The distances involved are so huge between the ship and the sun that it hardly seems to be moving.

But as we get closer, and we see space dust and particles flash past or colliding with the hull, detonating and burning under the impact and friction, we realise that in fact the ship is travelling at an extraordinarily fast speed.

On the SPACESHIP'S side is its name: ICARUS II.

6 **INT. SLEEPING QUARTERS/CAPTAIN'S QUARTERS** 6

In the CAPTAIN'S QUARTERS of ICARUS II, a closed-off sub-section of the SLEEPING QUARTERS, two men sit either side of a small table, arms folded, their faces a picture of deep thought.

The first, and older, of these two men is CAPTAIN ASHER. The ICARUS II is under his command. He's a career astronaut. Implacable, calm, experienced.

The younger of the two men is CAPA. CAPA is a career physicist. In contrast to ASHER, CAPA is thin, young, nervy, unkempt. He has a couple of weeks beard-growth, and his hair is bedraggled.

Between them is a CHESS BOARD - sparse pieces, scattered. The end game.

Silence.

No movement from either of them.

The moment is held.

And held.

Finally, CAPA puffs out his cheeks and expels a loud sigh. He reaches for his KING, and tips it over.

He has RESIGNED.

ASHER nods.

ASHER
Good game.

They shake hands.

CAPA checks his watch.

CAPA
Three and a half hours.

ASHER
A long one.

CAPA
Really takes it out of you. All that concentration.

ASHER
It does.

A moment.

Then silently both men start to reset the board to play again.

7 **INT. OXYGEN GARDEN** 7

CORAZON, a woman in her early thirties, a Biologist, kneels beside a tall tree fern, using secateurs to trim away dead fronds.

In fact, she is surrounded by ferns, of all species and sizes.

The ground is a carpet of mosses.

CORAZON looks as if she is in a prehistoric jungle, except that above her is a thick glass PORTAL, behind which is outer space and the constellation of stars.

From various points in the roof of the garden, upside down pyramids are positioned.

On these pyramids, condensation collects and runs the length, down to the tips, where it streams from the point into pools beneath.

8 **INT. FLIGHT DECK** 8

On the flight deck of the ICARUS II, two more astronauts sit in front of their instrument panel, which glitters with back-lit displays and switches.

These are MACE and CASSIE - flight crew, in the PILOT and CO-PILOT seats.

But neither have their seat-straps on, or look like they are doing much in the way of piloting.

MACE has his seat reclined, and is dozing with his chin on his chest and his feet propped up on the instrument panel.

CASSIE is reading a book.

The book is LADY CHATTERLY'S LOVER.

MACE stirs in his sleep, and his foot shifts...

... flicking a switch to 'off' position with his heel.

CASSIE, engrossed in her novel, hasn't noticed.

Nothing happens for a couple of moments.

Then:

ELECTRONIC VOICE
Warning. Coolant from port stabiliser redirected to rear engines. No extra coolant in rear engines required. Recommend coolant redirection is cancelled.

CASSIE, unconcerned, not looking up from her book:

CASSIE
Fine.

The switch flicks itself back.

ELECTRONIC VOICE
Coolant redirection cancelled.

CASSIE doesn't bother to respond...

... but does reach out with her hand to swipe at MACE'S legs.

Grumbling through his sleep, MACE takes his feet off the instrument panel and rolls over on to his side.

9 **INT. SLEEPING QUARTERS** 9

The COMMS OFFICER is asleep in his bunk, visible only as a silhouette behind the frosted-glass privacy partition.

We can't see him, but the name on his bunk reads: HARVEY.

10 **INT. SOCIAL AREA** 10

In the SOCIAL AREA, the NAVIGATION OFFICER, TREY is preparing food for the entire crew.

Above the small kitchenette surface, we can see his name circled on the rota.

He hums to himself quietly as he prepares the food.

11 **INT. OBSERVATION ROOM** 11

The Observation Room is three walls and a huge window. The room is at the most forward position of the ICARUS II, therefore this window faces the sun.

But the window is darkened greatly.

The sun is only visible as a dull orange orb surrounded by blackness.

The room itself is only lit by the dull orange...

... but in the gloom, sitting on the observation couch, facing the window, we can see a man.

SEARLE - the doctor and psychiatrist of ICARUS II.

SEARLE
Icarus.

The ELECTRONIC VOICE, the voice of ICARUS, replies:

ICARUS
Yes, Doctor Searle.

SEARLE
Please re-filter the observation room portal.

ICARUS
Filter up or down, Doctor Searle?

SEARLE
Up.

... And the light levels dial up.

The room brightens considerably. We can see SEARLE clearly now. He is the oldest crew-member - in his mid-forties.

He gazes at the sun, fascinated. Though still distant, the star is much larger and closer than we have ever seen it on Earth.

SEARLE is as hypnotised by the sight as we were during the opening sequence.

SEARLE
Icarus - how close is this to full brightness?

ICARUS
At this distance of thirty six million miles, you are observing the sun at two percent of full brightness.

SEARLE
(smiling)
Two percent... Can you show me four percent?

ICARUS
Four percent would result in irreversible damage to your retinas. However, you could observe three point one percent, for a period of not longer than thirty seconds.

A moment.

SEARLE
Icarus - please change filter to three point one percent.

An amazing blast of bleaching brightness fills the room.

SEARLE sucks in a gasp, like a man diving into ice water.

FADE TO WHITE.

12 **INT. SOCIAL AREA** 12

A FREEZE FRAME of the entire crew.

They are all smiling, gazing directly at us.

And all wearing HALLOWEEN COSTUMES.

Except that, when we pull back, we see that this is a FRAMED CREW PHOTO, hanging in the SOCIAL AREA of ICARUS II.

The SOCIAL AREA contains space to eat, relax and take briefings.

In the MESS SECTION, the entire crew of ICARUS II are sitting down to eat.

MACE waits as his plate is prepared by TREY.

Impatient, MACE sticks his finger in the stew and takes a taste.

MACE
Pretty good. What is it - chicken?

TREY picks up the packet he used for preparation and takes a look.

TREY
Beef.

SEARLE sits with CAPA and CORAZON.

SEARLE
It's invigorating. It's like taking a shower. In light.
(beat)
You lose yourself a little.

CORAZON
Like a flotation tank.

SEARLE
Actually, no. For psych-tests on deep space, I've run many sensory deprivation trials, testing total darkness in flotation tanks. The point about darkness is: you float in it. You and the darkness are distinct from each other because darkness is a vacuum, an *absence* of something, whereas we *are* something.

SEARLE pauses.

SEARLE
But total light envelopes you. It becomes you.

SEARLE laughs.

SEARLE
Anyway. It's very strange. I recommend it.

MACE is passing with his tray of food.

MACE
What's strange is, you're the psych-officer on this ship, and I'm clearly a lot saner than you.

Now FOLLOWING MACE...

... who sits with ASHER, CASSIE and HARVEY.

MACE
So - in case you hadn't noticed...

ASHER
I had. The solar wind reading is much higher than we'd anticipated at this distance.

All look to HARVEY - Comms Officer and second in command.

HARVEY
For the moment, we can still send package messages back. High frequency bursts will rise above the interference, and the moon stations will pick them up.
(beat)
But it's possible that within forty eight hours we won't be able to communicate at all.

ASHER
Possible?

HARVEY
Probable.

CASSIE gives a little shiver.

CASSIE
We'll be on our own.

MACE shrugs.

MACE
We're fifty five million miles from Earth. We're already on our own.

All in the mess room have now fallen quiet. They listen to ASHER speak.

ASHER
We were all expecting this. No great drama - we're just flying into the dead-zone seven days earlier than we thought. But if any of you were planning on sending a final message home, you might want to do it now.

13 **INT. FLIGHT DECK/COMMS CUBICLE** 13

CAPA sits in a small cubicle, facing a screen, which shows his own face looking back at him.

The image on the screen is frozen, and of low resolution.

The door to the cubicle is clear glass, and behind it we can see the COMMUNICATION AREA of the FLIGHT DECK - the Comms Center. In the Comms Center are MACE, TREY and HARVEY. They are talking, but the glass door is fully soundproofed and we can't hear what they're saying.

CAPA hits a button on the console in front of him, and the image on the screen begins to play.

As he watches, he plays idly with a BRACELET OF BEADS.

CAPA RECORDING
Well. Mum and Dad. I hope you're proud of your son, saving mankind and so on. Don't be hard on my big sister just because she isn't saving mankind. Being a full-time housewife makes her just as deserving of your love and respect as me.
(beat)
Did I mention I was saving mankind?
(beat)
Sis - guess what? I miss your cooking. I hope Maxwell is doing okay. Kiss your kids from me. Tell them I said hi.
(beat)
It takes about eight minutes for light to travel from the sun to Earth. Which means you'll know if we succeeded about eight minutes after we deliver the payload. All you have to do is look out for a little extra brightness in the sky. So if you wake up one morning, and it's a particularly beautiful day...
(shrugs)
... you'll know we made it.
(beat)
See you in a couple of years.

The recording ends.

CAPA looks at his frozen face a couple more moments. His finger hovers midway between two buttons on the console:

DELETE and SEND.

14 **EXT. ICARUS II** 14

ICARUS II flies through space.

With an effect similar to Northern Lights, the glow of the SOLAR WIND kicks up and flickers around the hull.

15 **INT. OBSERVATION ROOM** 15

CORAZON enters the observation room.

It is extremely bright. She winces, shielding her eyes.

CORAZON
Icarus, dial it down a little, will you?

ICARUS
Yes, Corazon.

The light fades to a lower level, revealing something that was too bright to see previously...

Sitting on the observation couch is CAPTAIN ASHER.

His eyes are wide, a little glazed. He looks almost in a trance.

CORAZON
... Captain?

ASHER blinks, and rubs at his eyes.

CORAZON
I'm guessing you've been talking to Searle.

ASHER looks towards CORAZON, and seems to take a few moments to actually see her.

ASHER
Did you send a package back?

CORAZON
I did. To my husband. You?

ASHER
I said my good-byes before I left.

CORAZON
I didn't realise I was saying goodbye.

ASHER smiles perfunctorily.

ASHER
How are the ferns holding up?

CORAZON
Fine. Very high productivity. In fact, their productivity is going up. It will tail off dramatically when we get nearer. But in truth, we already have the oxygen reserves to make it there, and quarter-way back.
(beat)
You're thinking about Icarus One.

A beat.

ASHER
Always.

Corazon nods.

CORAZON
Well, whatever it was that tripped them up, I can tell you it wasn't lack of air. Not on the outward journey, at any rate.

16 **INT. FLIGHT DECK/COMMS CENTER** 16

CLOSE UP on the faces of CAPA and MACE.

They are right next to each other, temples crushed together.

Both men are straining, teeth gritted, eyes blazing.

It takes a moment to realise they are FIGHTING in the COMMUNICATION CENTER.

MACE - much bigger and stronger than CAPA - has CAPA in a headlock.

MACE suddenly swings CAPA around in a judo throw and slams him hard onto the floor.

Then he's on CAPA, swinging his fist, punching CAPA in the face...

Then he's being hauled off by HARVEY and TREY.

TREY
Mace - what the Hell are you doing?

MACE
(struggling, yelling at Capa)
Little fucking prick! Mother fucker!

HARVEY and TREY pin MACE against the wall as CAPA scrambles backwards.

HARVEY
Mace! Cut it out!

MACE
He took three quarters of a fucking hour in there! Now the fucking wind is too high for me to send my package home!

CAPA
(wiping blood off his mouth and nose)
I'm sorry! I didn't realise I was taking so long!

17 **INT. FLIGHT DECK** 17

CASSIE is on the FLIGHT DECK.

The fight is going on within the Flight Deck area...

... but she is watching it on a live feed of the scene as MACE is held by HARVEY and TREY, and CAPA stands apart.

There is no sound on the feed.

It looks like a pub brawl on CCTV.

18 **INT. MED CENTER** 18

MACE sits opposite SEARLE.

MACE is nursing his knuckles in one hand, breathing hard.

Silence between the two men.

Eventually:

MACE
So how does this work?

SEARLE says nothing.

MACE
Am I supposed to tell you about my childhood?

SEARLE smiles.

SEARLE
I probably know more about your childhood than you do.

19 **INT. SLEEPING QUARTERS/CAPTAIN'S QUARTERS** 19

ASHER sits in his CAPTAIN'S QUARTERS.

He's looking at a screen. On the screen, we can see it is a live feed from the MED CENTER, where MACE is talking to SEARLE.

ASHER'S face is blank, unreadable as he listens in on what MACE is saying...

MACE
I was going to say we were the best. But we're not. The crew of Icarus One was the best. We're the second best.
(beat)
The second best eight people to complete this mission. Eight, chosen out of nine billion.

He pauses.

MACE
But Capa decides he doesn't want to cut his hair. I fall asleep on duty. Cassie reads the same book over and over. Asher stares at a chess board all day. Corazon talks to her plants.
(beat)
It doesn't mean anything. Just that we're human. And that sixteen months is a long time.
(beat)
I messed up.

MACE turns to look directly at the screen - and we realise he knows he is being watched.

MACE
It isn't going to happen again.

SEARLE nods. Then scribbles something on a pad, rips off a page, and hands it to MACE.

SEARLE
Prescription.

20 **INT. MED CENTER/EARTH ROOM** 20

Is this the boiling surface of the SUN? No. It's the OCEAN in the orange light of SUNSET. WAVES crash and thunder, and the glow of the setting sun catches the spray.

And this is projected on the walls, ceiling and floor of the EARTH ROOM - a space of uncertain size, because the projected image hides the division between walls and floor.

It creates the impression that a person in the EARTH ROOM is suspended in space.

In this instance: MACE.

A moment -

Then the sound and image of the waves melts away and is replaced by -

MORNING MIST and SOFT LIGHT filtering through the leaves and branches of trees.

MACE frowns.

MACE reaches out - and puts his hand on the wall.

The wall is closer than we had thought.

MACE
... Bring the waves back.

ICARUS
Doctor Searle's prescription specifies a peaceful module.

MACE
The waves make me feel peaceful.

A moment.

Then the waves return.

FADE FROM the waves, now to the...

21 **EXT. THE SURFACE OF THE SUN** 21

... actual surface of the sun.

22 **INT. SOCIAL AREA** 22

CAPA sits alone. His lip is split, but the cut is small and has dried over.

MACE enters. Remains in the doorway.

CAPA looks round.

A moment between them.

CAPA
Mace. I really am sorry. I should have let you go first, and...

MACE
(cutting in)
It's me. I'm the one apologising, okay?

CAPA
... Okay.

CAPA waits.

No apology comes.

CAPA
Was that the apology?

MACE
(uncomfortable)
Yeah.

CAPA
... Consider it accepted.

MACE
Okay.

MACE exits, leaving CAPA alone, somewhat bemused.

23 **INT. FLIGHT DECK/COMMS CENTER** 23

HARVEY sits in the COMMS CENTER.

We can hear the fuzz sound of radio static.

But behind the static is another noise - looping, arcing tones and pitches.

This is the sound of the interference caused by SOLAR WIND.

HARVEY is checking through digital frequencies. The intensity of the static in relation to the solar wind varies, but neither can be cancelled entirely.

HARVEY speaks into a microphone.

HARVEY
Icarus Two to Moon Stations. This package timed at fifteen thirty two, day four hundred and eighty four, comms delay at five minutes and seventeen seconds. Total radio silence now for four hours and eleven minutes. Please respond.

Long beat.

HARVEY
Icarus Two to Moon Stations. This package timed at fifteen thirty three, day four eighty four, comms delay at five minutes and seventeen seconds. Total radio silence now for four hours and...

HARVEY breaks off.

HARVEY
Twelve minutes.

Long beat.

HARVEY
Please respond.

Long beat.

HARVEY
(quiet)
Okay.
(beat)
(MORE)

HARVEY (cont'd)
Moon stations. This is Icarus Two.
Signing out.

HARVEY hits a button and the sound of the static cuts dead.

Now we can only hear the SOLAR WIND.

The noise is strange, abstract but almost melodic.

HARVEY remains sitting in his chair, listening.

24 **EXT. ICARUS II** 24

Hearing the SOLAR WIND, seeing the NORTHERN LIGHTS effect...

... through the window of the Oxygen Garden, where CORAZON kneels by her plants...

25 **EXT. ICARUS II** 25

Hearing the SOLAR WIND in the Observation Room...

... where SEARLE sits, bathed in light.

26 **INT. STELLAR FISSION BOMB** 26

CAPA stands on a gantry, surrounded by darkness.

He is working on a console, and his face is illuminated by the scrolling data.

27 **INT. SLEEPING QUARTERS/CAPTAIN'S QUARTERS** 27

ASHER sits alone in his quarters, gazing at a VIDEO FILE that plays on his monitor.

The VIDEO FILE shows the FLIGHT DECK of ICARUS ONE.

A man, JIM WHITE, is speaking direct into camera.

Behind him we can see two other crew going about their business - a female crew member and PINBACKER.

JIM WHITE is delivering a routine file report from ICARUS ONE.

JIM WHITE
(on video file)
Water purification test passed okay. Radiation levels as expected.

In the background, the female crew member laughs.

JANE SPENCER
(on video file)
He means: if the mission was any longer, we'd all die of cancer.

JIM WHITE continues.

JIM WHITE
(on video file)
Iodine caused some nausea, but nothing we couldn't handle.

ASHER hits a button. Skips to the next report.

PINBACKER
(on video file)
- which, by seventeen hundred, Moon Time, had turned into a minor asteroid storm. None bigger than a raindrop, but we had nineteen punctures to the engine compartment.

PINBACKER pauses.

PINBACKER
(on video file)
Took us three alpha shifts to patch it up. Lost a little vapour. Not serious.

PINBACKER pauses.

PINBACKER
I watched them hit us from the Oh-Two garden. Got to tell you, Moon Base: it was beautiful.

ASHER hits pause. He rubs his eyes. He's been doing this for hours.

On the monitor screen, PINBACKER'S face is frozen.

28 **INT. FLIGHT DECK** 28

CASSIE sits in the copilot's seat.

Her dog-eared copy of LADY CHATTERLY'S LOVER is face down on her lap, folded open about two thirds through the text.

But she isn't reading.

She has seen something.

In front of her is a wide portal screen, similar to the portal to the Observation Room, but this is cluttered with the symbols and readings of a HEADS UP DISPLAY.

CASSIE
Wow.

In the cluttered screen, we can't make out what she has seen.

And behind her, neither MACE nor TREY look up. They are engrossed in calculations and readings.

CASSIE
Guys. You want to see something?

29 **INT. OBSERVATION ROOM** 29

The entire crew is gathered in the OBSERVATION ROOM.

TREY
Speech!

CAPA
Speech!

SEARLE
Oh all right. I did have a few words I wanted to say.

Everyone laughs...

... because the guy who has to make a speech is ASHER.

ASHER walks to the front of the room, with the vast and darkened view window behind him.

ASHER takes a moment.

ASHER
Well - I *should* have a few words to say... but on reflection, what can one say?

He pauses for effect.

Then:

ASHER
Ladies and gentlemen...

The view window brightens.

ASHER
Mercury.

Revealed, behind him, the stunning vision of...

... MERCURY, eclipsing the sun, which burns in a penumbra around the silhouetted planet.

A black disc and a burning halo.

30 **EXT. MERCURY** 30

Stunning views of the sun-blasted planet...

... in space...

... illuminated by the sun...

... then MERCURY and ICARUS II and the SUN behind.

31 **INT. FLIGHT DECK/COMMS CENTER** 31

HARVEY sits in his chair, dozing with his chin on his chest. We notice HARVEY has a few days stubble showing.

Over the speakers is the sound of the SOLAR WINDS.

Then, through the noise we hear:

Faintly, a steady series of regularly spaced tones. On, off, on, off.

CLOSE UP on HARVEY'S face.

Hearing the noise through his sleep...

... waking.

32 **INT. SOCIAL AREA** 32

The crew is filing into the BRIEFING AREA...

... where ASHER, SEARLE and HARVEY are already sat.

We notice that:

CAPA'S beard and hair are longer, and he is more bedraggled.

MACE has cut his hair very short.

CORAZON has earth and dirt embedded under her fingernails, into her fingerprints.

SEARLE is wearing sunglasses with extremely dark black-out lenses, and his skin is reddened and peeling slightly.

ASHER and SEARLE wait in silence while the others take their seats...

... and when they have taken their seats, ASHER stands.

ASHER
Okay.

ASHER takes another moment as they settle.

ASHER
Okay - here it is. As you are all aware, we've just entered orbit with Mercury, where we will be making a single full pass in order to make use of the planet's gravity as a sling-shot velocity boost for the final leg.
(beat)
You will also be aware that we have now been out of all communication with moon stations for fifty six days.

ASHER turns to HARVEY.

ASHER
Harvey - you want to pick this up?

HARVEY nods.

HARVEY
Twenty three hours ago, while making a routine check of the comms systems...

MACE laughs dryly.

MACE
While listening to your space music.

HARVEY ignores this.

HARVEY
... While scanning the frequencies, I heard a transmission.

All react - including Mace.

HARVEY
It was hard to filter through the high background interference, but after a little time and effort, I managed to clean it up.
(beat)
Icarus. Please play the audio file.

ICARUS
Yes, Harvey.

Over the speaker system, the AUDIO FILE begins to play.

As before, we hear the regularly spaced tones come through the static and SOLAR WIND.

HARVEY
End file.

The AUDIO FILE stops.

MACE
What is it?

HARVEY
It's the Icarus One. And that sound is their distress beacon.

Stunned silence in the Briefing room. Then:

CASSIE
Jesus.

TREY
It's impossible. It's been seven years...

HARVEY
(cutting in)
It's clearly not impossible because you can hear the beacon with your own ears.

CASSIE
Are you saying they're alive?

ASHER
We don't know.

CORAZON
But we know that they could be.

All eyes on CORAZON.

CORAZON
Their oxygen is self-replenishing. Water is recycled. They have all the solar power they need.

MACE
What about food? No way their supplies could have lasted seven years.

ASHER speaks again.

ASHER
That depends. They had stock to cover eight people for three years.

MACE
That's a four year shortfall. Hell of a diet.

ASHER
Only if you're feeding eight. We don't know what happened to Icarus One. There might have been an accident. Or something else. There might not have been eight mouths to feed.

A beat.

Then CAPA speaks for the first time.

CAPA
I have a question.

ASHER
Yes.

CAPA
Do we know where they are?

A glance between ASHER and SEARLE.

SEARLE
Well done, Capa. That is *the* question.

The monitor screen behind ASHER lights up, to show a graphic of:

The SUN, MERCURY, and ICARUS II.

ASHER
Icarus. Please plot our trajectory following the sling-shot around Mercury.

The trajectory appears.

ASHER
Now plot the source of the Icarus One beacon.

An icon appears between Mercury and the Sun. It is near to - but not on - the trajectory course. But more importantly...

CAPA
(stunned)
Jesus - they're within spitting distance of the sun. They so nearly made it.

ASHER
It's why no one registered the signal until now. It was just lost in the background light and noise.

CASSIE
(quiet)
We're going to pass right by them.

ASHER
Within ten or fifteen thousand miles.

CORAZON
We'll be able to see them.

ASHER
Yes.

CASSIE'S eyes suddenly well up.

TREY
But...

SEARLE
(quick)
What?

TREY
Well - I'd need to look at all of this pretty carefully. Very carefully. But... if I had to make a guess right now...
(takes a deep breath)
I'd say we could adjust our trajectory. We could fly straight to them.

MACE
(fast, firm)
But. We are not going to.

All eyes on MACE.

MACE
Just to make it clear. There is absolutely no way we are going to do that.

All eyes still on MACE.

MACE
What? You want me to spell it out? We have a payload to deliver to the heart of our nearest star. We are delivering that payload because the star is dying. And if it dies, we all die. Everything dies. So that is our mission. And there is nothing - literally *nothing* - more important than completing the mission. End of story.

TREY
He's right.

MACE
'He's right'? Of course I'm 'right'. Is anyone here seriously thinking otherwise?

He scans the faces in front of him. And clearly, some of them are.

SEARLE
May I put a counter argument?

MACE
No!

SEARLE
Captain?

ASHER
Go ahead.

SEARLE
It would, of course, be absurd to alter our trajectory to assist the crew of the Icarus One. Even if we knew that some or even all of the crew were still alive, their lives are entirely expendable when seen in the context of our mission. As are our own lives.

MACE
Exactly!

SEARLE
But. There is something on the Icarus One that may be worth the detour. As you pointed out, Mace, we have a payload to deliver. 'A' payload, singular. And everything about the delivery and effectiveness of that payload is entirely theoretical. Simply put, we don't know if it's going to work. But what we do know is this.
(beat)
If we had *two* payloads, we would have two chances.

Silence.

HARVEY
You're assuming we'd be able to pilot Icarus One.

SEARLE
Yes.

TREY
Which is assuming that whatever stopped them completing the mission wasn't a fault or damage to the spaceship.

SEARLE
Yes.

MACE
That's a *lot* of assumptions.

SEARLE
It is. It's a risk assessment. The question is, does the risk of the detour outweigh the benefits of an extra payload.

MACE glances around the table.

CASSIE's eyes are shining with tears for the crew of ICARUS ONE.

HARVEY, TREY and CORAZON are with MACE.

ASHER is unreadable.

SEARLE is behind shades.

CAPA is undecided.

MACE
We'll have a vote.

SEARLE
No. We won't. We aren't a democracy. We're a collection of astronauts and scientists. So we will make the most informed decision available to us.

MACE
Made by you, by any chance?

ASHER
Made by the person best qualified to understand the complexities of the payload delivery. In this instance, our physicist.

All look to CAPA.

We particularly notice: CASSIE watching CAPA.

CAPA
(under his breath)
Shit.

33 **INT. SOCIAL AREA** 33

The others have all gone.

CAPA is alone in the SOCIAL AREA.

He is sat at the table.

Attached to the wall is a small basketball hoop - a toy, for a ball no larger than a tennis ball.

In Capa's hand is the mini BASKETBALL.

He throws it at the hoop.

It hits the rim, and bounces out.

The ball rolls back towards CAPA.

He watches it, blank-faced, as it comes to a rest by his feet.

34 **INT. MED CENTER/EARTH ROOM** 34

CAPA stands in the EARTH ROOM. He is alone.

The projection shows the GRAND PRISMATIC SPRING at Yellow Stone National Park.

CAPA stands at the water's edge.

CAPA
Play the deployment animatic.

Suddenly, CAPA stands in space, with the SUN in front of him.

CAPA
Show delivery point.

ICARUS TWO appears in orbit around the star.

Then, as CAPA talks, the ANIMATIC begins to play in line with his description.

CAPA
Detach payload, fire boosters once safely clear of the return vessel.

ICARUS
Affirmative, Capa.

CAPA
Now the sun's gravity draw the payload in.

Beat.

CAPA
Variable one: given that the star is collapsing, the gravities are massive. Velocity will rise exponentially. To an unpredictable speed - but faster than any man-made object has ever travelled.

Beat.

CAPA
Variable two: at these speeds, time and space will distort. Stretch, slow, fold. Again, in ways that we can't anticipate.

As CAPA says this, a strange distortion ripples across the animatic of the payload...

... but also across CAPA himself.

And AT THIS MOMENT -

- we suddenly see him, ashen faced, with BLOOD sodden into the stomach area of his shirt.

The moment is so quick that we are not quite sure we saw it. And the next moment, the animatic has taken us INSIDE the sun, and CAPA is now entirely surrounded by fire and light.

CAPA
But we can anticipate the temperatures that the payload will experience as it reaches its goal.

ICARUS
Twenty nine million degrees Fahrenheit.

CAPA
Provided that the models of the collapsing interior prove correct...
(beat)
Which is variable three.

CAPA lets himself drift off. For a moment, he seems to have lost himself in the surrounding incandescence.

Silence.

CAPA
Probability of success.

Beat.

ICARUS
I am unable to answer that question.

CAPA
(quiet)
Yeah.

35 **INT. CAPA'S BUNK** 35

CAPA lies in his bunk, frosted privacy partition pulled down.

He is wide awake, staring at the ceiling just a metre above his nose.

Attached to the ceiling is a hologram-photo of his pet dog, MAXWELL.

On the frame of the hologram-photo is a single red button.

CAPA presses it.

Noiselessly, MAXWELL BARKS and WAGS HIS TAIL.

At that moment -

- a figure appears behind the frosted partition, and suddenly the partition slides up.

Revealing MACE behind it, his face twisted in fury.

MACE
You fool.

CUT TO:

36 **EXT. ICARUS II** 36

The ICARUS II, flying fast away from the planet MERCURY.

37 **INT. CORRIDOR TO OXYGEN GARDEN** 37

CAPA is travelling down the is the corridor that leads to the REAR ENGINES, the AIRLOCK, the OXYGEN GARDEN, and the RETURN CAPSULE.

38 **INT. OXYGEN GARDEN** 38

CAPA stands in the ferns, gazing into the foliage, a thousand yard stare.

He thinks he is alone.

But he isn't. A few feet away, CASSIE is watching him.

Something - intuition - makes him turn, and he sees her.

CAPA
Hey.

CASSIE
Hey.

A beat.

CASSIE
Did you ever wake up with a fully formed thought in your mind? Like, it's just there. A whole realisation. As if you must have been thinking about it all night.

CAPA
What was the thought?

She laughs.

CASSIE
I said I had the thought. I didn't say I had the words to express it.

Beat.

CASSIE
Anyway. I just wanted to let you know. I think you made the right choice.

CAPA
Mace doesn't. And I'm guessing Harvey and Trey don't either.

CASSIE shrugs.

CASSIE
But I do.

CUT TO:

39 **INT. OXYGEN GARDEN** 39

CAPA and CASSIE are making love in an area of the Oxygen Garden.

CAPA breaks away.

CAPA
Was this the thought?

CASSIE
Yeah. Kind of.

She then silences him with a kiss.

40 **INT. SOCIAL AREA** 40

The atmosphere in the MESS SECTION is more subdued than the last time we saw the crew eat together.

MACE and TREY are absent.

CASSIE is standing by the food dispenser, filling her tray.

CORAZON and HARVEY sit together, and, separated by the four empty places, are ASHER and CAPA.

CAPA watches CASSIE get her food.

When she turns, she sees his gaze, and gives him a smile.

The moment is never resolved, because -

- SUDDENLY an ALARM is sounding.

ICARUS
All crew report immediately to flight deck.

A frozen beat - then everyone is jumping to their feet and running for the door.

41 **INT. FLIGHT DECK** 41

All arrive at the flight deck, to find MACE and TREY checking a HOLOGRAM SCHEMATIC of the ICARUS II.

ASHER
What's going on?

TREY
(ashen-faced)
I fucked up.

MACE
It's not you who fucked up. If we weren't straying from the mission...

TREY
It's my responsibility.

ASHER
(firm)
Trey - just cut to it.

TREY
In order to change the route, I had to manually override Icarus. So I made all the calculations myself. And I double and triple-checked them. They all worked out, so I set the new coordinates and... put us on our way.

ASHER
So what's the problem? The trajectory is wrong?

TREY swallows nervously.

TREY
The trajectory is good. But it changes our angle of approach to the sun by one point one degrees.

And CAPA is a step ahead.

CAPA
You didn't reset the shields to the new angle.

A beat.

HARVEY
Jesus Christ, Trey.

All eyes on TREY.

TREY
I...

TREY breaks off as if he can hardly believe the answer himself.

Then, helplessly:

TREY
... I forgot.

Silence.

TREY
(stammering)
My... head was full of velocities and fuel calculations, and a million different...
(snapping, freaking out)
I forgot, all right? It happens! People do shit! They get stressed and they fuck up! And I fucked up!

ASHER steps in.

ASHER
(taking control)
Enough! Everyone just take a moment here! Trey - deep breaths. The fact is, we're still alive. A hole hasn't burned in the side of the ship, and we don't have a ten thousand degree climate. So how bad is this? What's the actual damage?

Behind MACE is the HOLOGRAM SCHEMATIC.

MACE
We don't know. Icarus tried to reset the shield independently when the alarm triggered.
(MORE)

MACE (cont'd)
But all the sensors up there burned out, so we have no idea of the state of the affected area.
(beat)
The only way we're going to find out is to go out there.

A moment.

ASHER
So that's what we're going to do. I'll get suited up.

HARVEY
It's a two man job.

ASHER
As second in command, you're not going anywhere.

MACE
Then I'd like to volunteer.

ASHER
Fine.

MACE
I'd like to volunteer Capa.

A moment.

CAPA looks over at MACE, who meets the gaze completely straight and even.

CAPA
Okay.

CAPA'S courage is betrayed by the trickle of sweat that escapes his hairline.

CAPA
Okay. I'll do it.

42 **INT. AIRLOCK** 42

ASHER and CAPA suit up.

Every part of the suit is made of a strange mirrored material - every surface reflects, causing strange distortions where the stiff suit material is rippled or folded.

We can see it is impossible to put the suits on alone. The suits are too bulky and awkward in the gravity of the spaceship.

It is necessary to be assisted.

CASSIE is helping them.

CASSIE
You've been through this a thousand times in Earth orbit training.

CAPA
(tight, scared)
Yeah.

CASSIE
You're going to be fine.

CAPA nods.

He's looking straight into CASSIE'S eyes like he wants her to say something else.

Something personal, or...

Clunk.

The heavy mirrored helmet is dropped over CAPA'S head and a suck of pressurised air locks the rim into place...

... leaving a reflection of CASSIE'S face where CAPA'S had been.

CASSIE locks the helmet into place by putting her hand either side of the helmet and pulling down sharply, activating locking clasps around the neck ring.

43 **INT. FLIGHT DECK** 43

MACE sits in the pilot's seat. CORAZON and HARVEY stand behind.

TREY sits at the navigation table.

MACE
Okay, Icarus. I'm going to be taking control here for a while.

ICARUS
Yes, Mace.

MACE
I'm going to be cutting speed. Then I'm going to be rotating us so that the damaged area is facing away from the sun. Do we understand each other?

ICARUS
Yes, Mace.

HARVEY
If you rotate by that much, we're going to lose the comms towers.

MACE
Good job we don't need them, then.

HARVEY
We don't need them now. We'll need them on the way home.

MACE
And we'll cross that bridge when we come to it. In the meantime, I'm going to give them as much shadow as I can.

CLOSE UP on Trey's face as MACE says:

MACE
Please adjust shields to allow for the rotation.

TREY closes his eyes.

44 **EXT. ICARUS II** 44

The *whole* of ICARUS II rotates slowly.

An amazing sight as:

... The ship rotates, and the mirrored scales on the shield ripple, all moving independently, directing themselves to best reflect the sun's blaze.

45 **INT. FLIGHT DECK** 45

The crew on the flight deck fall silent as the ship begins to echo with strange noises.

Oddly like whale song - groans and clicks: the reverberating sounds of stressed and twisting metal.

CORAZON
Jesus.

MACE
It's the temperature change on the shields. The metal is contracting and expanding.

CORAZON
I know what it is, fly boy.

A series of clicks like hammer blows ripple through the ship.

Instinctively, CORAZON rests a hand on the console.

CORAZON
It just sounds like she's tearing apart.

46 **EXT. ICARUS II** 46

As the ship turns, light hits the COMMS TOWERS.

Parts of the TOWERS burn away at once. A beam of light reflects off the part of the COMMS TOWERS that remains.

ICARUS
Fatal damage to Comms Towers three and four.

47 **INT. AIRLOCK** 47

ASHER and CAPA are alone in the airlock, fully suited.

CASSIE watches from the outside, as...

MACE
(over radio link)
Okay. I'm opening up.

ASHER
We're set.

The airlock opens to outer space.

48 **EXT. ICARUS II** 48

ASHER and CAPA emerge from the airlock

All conversation is heard over radio links.

ASHER
Asher, check, helmet-cam fully operational?

49 **INT. FLIGHT DECK** 49

The HUD vanishes to show two images - live feeds from cameras on the helmets of ASHER and CAPA.

MACE
Affirmative. Good image.

CAPA
(over radio link)
Capa, check, helme-

MACE
(interrupting)
Affirmative.

ASHER
(over radio link)
Okay. Break it up, you two. Moving down to investigate damaged area.

50 **EXT. ICARUS II** 50

ASHER and CAPA move down ICARUS II, away from the airlock...

Then trigger their jetpacks, and begin the long journey towards the edge of the shield.

51 **EXT. ICARUS II/SHIELD** 51

ASHER and CAPA peer over the edge of the shield.

In the shadowed area, they can see a vast field of the slightly tilted scale panels.

Then they move over to the CONTROL BOX for that section.

ASHER opens the BOX up.

Inside, we can see scorch marks from blown circuits.

ASHER
Can you guys see this?

MACE
(over radio link)
We see it.

ASHER
The relay is burned out. Give me a moment.

ASHER pulls out the section of fused circuitry within the CONTROL BOX.

CAPA hands him the replacement, and ASHER fits it.

ASHER
Okay, Mace. Test it.

A moment later, a beautiful ripple as the field of slightly upright panels drop to a position which is flush with the larger curve form of the shield.

All panels save four. A cluster, a long way distant from the edge of the shield where the two suited men stand.

ASHER
(quiet)
Shit.

A beat.

ASHER
Mace, try it again.

The panels all lift to their previous slightly tilted position...

... then drop again.

And again, the four panels are locked in half-upright positions.

CAPA
The hydraulics have gone. We're lucky Icarus caught it in time to prevent a hull breach.

ASHER
Agreed.

He sighs.

ASHER
Okay. Looks like we're going out there.

52 **EXT. ICARUS II** 52

We watch from a distance as CAPA and ASHER make their way across the large distance to the damaged hydraulics.

53 **EXT. ICARUS II/SHIELD** 53

ASHER moves over to one of the four half-upright scales - which gives us a clear sense of proportion of the size of the ship, as the scale is twice as tall as he is - and takes out a tool from a utility pouch on his suit.

Like everything else, the tool is perfectly mirrored on every surface.

CAPA watches as ASHER works on the scale.

ASHER cuts or releases something in the hydraulics.

The scale moves to a *fully upright position*.

This allows ASHER to manoeuvre the bulky space-suit to reach the mechanism underneath.

He works inside...

... then ASHER pushes himself backwards as slowly the huge scale begins to return to the side of ICARUS II.

ASHER
Mace. Head for my quarters and check the bottom drawer. You'll find a bottle of champagne.

MACE
(over radio link)
You can do it?

ASHER
It'll take a while, but - yeah. We can do it.

OVER RADIO LINK - the sound of cheering.

ASHER
All right, Capa. You set 'em up, and I'll knock 'em down.

54 **EXT. ICARUS II** 54

The sun and solar-wind blasted view of ICARUS II.

And we see that now, as the gravity centrifuge of the ship turns...

... light reflected off the damaged COMMS TOWER is striking the mirrored glass of the Oxygen Garden portal.

And each time it does so, beneath the portal, the plants are bathed in bleaching light.

55 **INT. OXYGEN GARDEN** 55

Bright sunlight hits the pool of water beneath a pyramid point.

A coil of STEAM rises from the water.

56 **INT. FLIGHT DECK** 56

MACE, HARVEY and CORAZON have been joined by CASSIE, who has taken her place in the copilot's seat.

All are watching the ASHER and CAPA helmet-cams.

ASHER and CAPA are close to completing their task.

ON THE MONITORS we can see that there are three frozen scales remaining.

Two have been made fully upright by CAPA, and one is still half-upright.

A light on the instrument panel starts flashing. It catches CORAZON'S attention.

She leaves to copilot's seat to go over to check it.

The panel section is marked LIFE SUPPORT.

Under the light is a dual read-out.

OXYGEN PRODUCTION

OXYGEN CONSUMPTION

Beside each is a seven digit number, moving. Except the CONSUMPTION numbers are moving much faster than the PRODUCTION.

And they seem to be gaining speed.

CORAZON frowns.

HARVEY
(into radio link)
Good work, guys.

CASSIE looks backwards and sees TREY at the navigation table.

CASSIE
Hey. Trey. Stop beating yourself up. We've got this...

She is cut off as the ALARM starts to sound.

All freeze a moment. Then MACE hits a button and the alarm stops.

MACE
Icarus?

ICARUS
Resuming computer control of Icarus Two.

MACE and CASSIE exchange a glance.

MACE
Negative, Icarus. Manual control.

The numbers of CONSUMPTION are moving faster.

ICARUS
Negative, Mace. Computer control. Returning vessel to original rotation.

MACE
What the fuck?

CASSIE
Icarus - override computer control to manual.

ICARUS
Negative.

In front of CORAZON, the CONSUMPTION numbers suddenly start to move at the speed of the decimal numbers on a stop watch.

CORAZON
... Oh shit.

ASHER
(over radio link)
What's going on here guys? We're moving...

ICARUS
Mission in jeopardy. Override command statement. Manual flight controls removed.

MACE
Negative, Icarus! NEGATIVE! State reason *immediately!*

The picture on the monitors change from the helmet-cams to show a weird and freakish image. A jungle enveloped in a raging blaze.

57 **INT. OXYGEN GARDEN** 57

An intense fire rages in the garden.

ICARUS
Fire in oxygen garden.

58 **EXT. ICARUS II** 58

CAPA moves away as the last half-upright scale is released and moves to the fully upright position.

He looks around and watches as ICARUS II slowly rotates...

And sees...

... as the ship is rotating, the area taking the full impact of the sun and solar-winds is moving around to their position.

59 **INT. FLIGHT DECK** 59

Chaos on the flight deck. All are shouting at once, working the consoles...

HARVEY
Seal geodesic sector. Seal oxygen feed from sector. Fireguard perimeter. Seal sectors five through nine...

60 **INT. CORRIDOR TO OXYGEN GARDEN** 60

CORAZON is heading towards the OXYGEN GARDEN.

61 **INT. FLIGHT DECK** 61

CASSIE
(into radio-mike)
Asher! Capa! Get back to the airlock *now*!

TREY
(panicking)
They're going to die. They're going to burn up.

CASSIE
They are *not!* Override Icarus - emergency command zero-zero-zero.

ICARUS
Over-ride command confirmed. Manual control returned. Warning. Warning. Mission in fatal compromise.

... except MACE - who is motionless in the chaos, detached.

He's *thinking* it through.

MACE
No.

MACE speaks quietly - but it cuts through the commotion.

MACE
Icarus - take control.

62 **EXT. ICARUS II** 62

Comparative stillness outside the vessel.

Then - at a graceful speed, the ship starts to rotate again.

CAPA
Asher.

ASHER
Can't.

ASHER is working fast, but his voice is calm.

ASHER
Can't leave upright panels.
Certain hull breach.

CAPA starts working on the panel he just got to the upright position.

Silence between the two men.

Broken intermittently by snatched broadcasts over the radio link.

There are shouts, swear words -

- and what sounds like CORAZON screaming.

63 **INT. CORRIDOR/OUTSIDE OXYGEN GARDEN** 63

CORAZON stands at the view hatch to the OXYGEN GARDEN, crying out at the sight of her garden burning.

Water from the sprinkler system is raining down...

... but the fire is too intense. It is making no impact.

Half the garden is now ablaze.

ICARUS
Sprinkler system failing.

CORAZON
Let me in!

ICARUS
Negative. Door sealed by operating superior comms officer.

CORAZON
Harvey you mother-fucker! LET ME IN!

64 **INT. FLIGHT DECK** 64

ICARUS
Hazard diagnostic complete. Fire will burn for six hours. Sixty percent chance of containment failure. Seventy five percent chance of collateral damage to life support systems...

HARVEY
(edge of panic)
What are we going to do?

But MACE is still calm.

MACE
Remove gravity.

HARVEY
... What?

MACE
It will cause a flash over. Make it burn itself out.

CASSIE
We'll lose the whole garden.

MACE
We've lost it already.

HARVEY
Jesus, Mace. I don't know...

MACE
Icarus - do it.

65 **EXT. ICARUS II** 65

The rotation of ICARUS II starts to slow.

66 **INT. CORRIDOR/OUTSIDE OXYGEN GARDEN** 66

Sudden new alarm on CORAZON'S face...

... as zero gravity starts to take effect.

CORAZON
No!

Her feet lift off the ground...

CORAZON
No! We can fight it! WE CAN FIGHT IT!

67 **INT. OXYGEN GARDEN** 67

An AMAZING sequence...

As zero gravity takes effect, the fire in the garden loses convection relating to up or down.

The fire begins to radiate out in all directions, as if SHINING.

Within twenty seconds, the entire garden is burning in the weird and intense blaze.

68 **EXT. ICARUS II** 68

Silence again, as CAPA and ASHER work on their respective panels.

At the same moment, both CAPA and ASHER'S panels start to move back to the down position...

Leaving only one remaining.

Both move towards it.

ASHER is nearer. He gets there first.

CAPA looks back over his shoulder.

The solar wind and sunlight is moving closer...

ASHER
(not looking round)
Go.

CAPA
Captain.

ASHER
Go.

CAPA still doesn't move.

Silence.

Then CAPA starts to head back.

We follow CAPA...

In silence, back across the vast shield.

As CAPA travels, the rotating section of ICARUS II starts to move again.

When CAPA reaches the edge of the shield, he looks back and sees...

ASHER moving away from the panel, as it starts to drop to the down position.

ASHER turns towards CAPA.

The two men face each other across the great distance.

ASHER doesn't move. The sunlight is too close, moving too fast, and the distance he would have to travel is too far. He knows it is pointless.

CUT TO:

69 **INT. FLIGHT DECK** 69

MACE, CASSIE, HARVEY, frozen, watching the monitor image of ASHER'S head-cam.

TREY can't watch. One look at his face tells us he is putting all responsibility for the catastrophe on his own shoulders.

CUT TO:

70 **EXT. ICARUS II** 70

ASHER waits motionless as the sunlight and solar winds move towards him.

CUT TO:

71 **INT. MED CENTER** 71

SEARLE watching the helmet-cam on a monitor in the med-center.

SEARLE is an extremely strange sight. He isn't wearing the black-lens sunglasses, and where the sunglasses would be his skin is pale white. But the rest of his face is badly sun-burned, red, peeling.

SEARLE
(whispers)
Asher.
(intense)
What can you see?

72 **INT. INSIDE ASHER'S HELMET** 72

ASHER'S face as he watches the sunlight get closer.

SEARLE
(over radio link)
What can you see?

73 **EXT. ICARUS II** 73

The sunlight has almost reached ASHER. It's only a metre away.

He could reach out and touch it...

... and he does.

His hand lifts, moves into the area of light, and is immediately ignited like a magnesium strip.

ASHER keeps his hand there, staring at fingers that glow like light bulb filaments, impossibly bright.

74 **EXT. ICARUS II/SHIELD** 74

From the edge of the shield, CAPA watches as the sunlight takes ASHER.

ASHER
(faint, over radio link)
Oh God.

The link cuts.

75 **EXT. ICARUS II** 75

ASHER'S whole figure is blazing with the white-hot brightness.

You can hardly tell the figure was ever a man. In seconds, the fierce glow has burned away entirely, and absolutely nothing of ASHER remains.

76 **EXT. ICARUS II/SHIELD** 76

CAPA watches as long as he can...

... then ducks down, just as the sunlight reaches the edge of the shield.

FADE TO:

77 **INT. MED CENTER** 77

TREY lies in the Med Center.

He is attached to a drip, apparently in a drug-induced coma.

Over this, we hear HARVEY'S voice.

HARVEY (V.O.)
The breakdown is as follows. As second in command, I am now the captain of Icarus Two.
(beat)
Trey is sedated in the med-center. Doctor Searle has diagnosed him as a suicide risk. I don't think any of us are about to question that diagnosis.

78 **INT. SOCIAL AREA** 78

All crew except TREY are in the Briefing Area.

HARVEY continues in his breakdown of their situation.

HARVEY
Thanks to both Asher and Capa, our shields are intact. As is the payload. We don't have a problem there.

HARVEY lets that sink in a moment before the bombshell.

HARVEY
But the fern garden is totally destroyed. In addition, a large amount of oxygen was burned in the fire. As it stands now, we have do not have enough oxygen reserves to get us to our payload delivery point, let alone to survive the return journey.

HARVEY pauses.

HARVEY
We now have no choice but to rendezvous with Icarus One. There remains the possibility that the ship is largely intact. There is a secondary possibility that we could salvage what is left of their oxygen garden.
(beat)
If we are going to complete the mission, the Icarus One is now our only hope.

79 **EXT. ICARUS II** 79

ICARUS II flying through space.

80 **INT. OXYGEN GARDEN** 80

The plants are all burned to blackened stumps and ashes.

Water drifts down from the sprinkler system like rain.

The door to the garden opens, and CORAZON steps into the destruction.

81 **INT. PAYLOAD BAY** 81

SEARLE walks down a mirrored ramp.

At the end of which, is a mirrored door.

Through which is darkness.

82 **INT. STELLAR FISSION BOMB** 82

SEARLE enters.

Ahead of him is a gantry, leading out into only a fraction of the vast interior space of the bomb. Above, beside and below the gantry is only blackness - with no indication of size or dimension. From visual evidence, the space could stretch an infinite distance, and *feels* as if it does.

At the end of the gantry is a small platform with a CONSOLE, in front of which CAPA stands - running diagnostic tests.

SEARLE
I thought I'd find you here.

CAPA
Just running through the sub-systems. Making sure it's all in good working order.

SEARLE
You could leave it to Icarus.

CAPA
Just watching her back.

SEARLE
I'm not sure she needs it.

CAPA looks over his shoulder at SEARLE. Something about the way he said this seems loaded.

But if it was loaded, CAPA doesn't get a chance to ask, because SEARLE seems to subtly change the subject.

SEARLE
As your psych officer, I have a recommendation. Spend some time in the Observation Room. There's more to see in the light than the darkness.

CAPA turns back to the console.

CAPA
Eventually, this space will be filled with more light than you could imagine... A single spark will pop into existence. Something appearing out of nothing. Our very own Big Bang. Controlled. Maybe.
(MORE)

CAPA (cont'd)
Then that spark will split in two. Then those two will split again. And again. And again. And before you know it...
(beat)
Boom.

SEARLE and CAPA now stand together.

CAPA
It will be beautiful.

SEARLE
I'd like to see it.

CAPA
Yeah. Me too.

83 **INT. SOCIAL AREA** 83

CORAZON, MACE, CASSIE and CAPA are all in the MESS.

HARVEY, TREY and SEARLE are absent.

CORAZON has something she wants to say, but is finding it hard to find the right words.

When she speaks, it is quietly, as if not wanting her voice to carry too far.

CORAZON
Technically, he made a mistake.

MACE
Spit it out, Cory.

CORAZON
Harvey said there's not enough oxygen to get us to the payload delivery point. But there is.
(beat)
There just isn't enough oxygen to get *all* of us there.

CORAZON lets this sink in.

CORAZON
I'm not *recommending* anything.

A moment.

MACE
You aren't suggesting we let Trey kill himself.

CORAZON
No!
(beat)
And in any case... Trey wouldn't be enough.
(beat)
We'd need to lose two more.

MACE raises his eyebrows.

MACE
Three out of seven. That's a lot of short straws.

CORAZON
Like I said. I'm not recommending anything. I just thought people should know.

84 **INT. SLEEPING QUARTERS** 84

CAPA is beside CASSIE'S bunk.

The privacy partition is closed.

He opens it.

She isn't there.

85 **INT. SOCIAL AREA** 85

CAPA looks into the RECREATION ROOM. It's empty.

86 **INT. MED CENTER** 86

CASSIE stands in the Med Center, looking at TREY.

The door to the Med-Center opens.

CASSIE looks round. It's CAPA.

CAPA and CASSIE talk quietly throughout, as if conscious that even through his coma, TREY might overhear them.

CAPA
How is he?

CASSIE shrugs.

CASSIE
He's in deeper space than we are.

A beat.

CAPA
You still think I made the right decision?

CASSIE
No. Do you?

Silence. Then:

CASSIE
I didn't sleep with you because I thought you made the right decision.

CAPA
Then why did you do it?

A moment.

CASSIE
I don't know.

Another moment.

Then CASSIE leans forward and kisses CAPA on the lips.

Capa responds.

87 **EXT. ICARUS I** 87

ICARUS I floats in space.

Icarus I is the same design as ICARUS II, but older, rougher.

In the sun-shaded section of the vast hull, the shield has been punctured in places by asteroids, through which indirect light reveals something of what is hidden behind the shields...

... A vast shape implied, but not revealed.

Then, continuing around the ship, revealing...

ICARUS II, sun-lit, closing in on ICARUS I at approach speed.

88 **INT. FLIGHT DECK** 88

All crew except TREY watch as MACE pilots ICARUS II towards ICARUS I.

They are transfixed by the desolate sight of their stranded forerunner.

On the monitors, we see, as the ship comes around, the portal to the OXYGEN GARDEN comes around, and through it, thick greenery.

CORAZON
Holy shit - look at that. The plants are still alive.

HARVEY
Looks like we found our oh-two. Ladies and gentlemen, we are back on track.

CASSIE is checking separate read-outs.

CASSIE
Strange.

HARVEY
What is it?

MACE
You reading what I'm reading?

CASSIE
She's on a locked orbit around the sun.

MACE
Yep. It's not deteriorating at all. She could circle like this until the end of time.

CAPA
Then they must have stopped her deliberately.

CASSIE
Repairs?

MACE
Had to be.

SEARLE FACE - he's not so sure.

CASSIE
What do you think? Anyone alive on there?

CORAZON shakes her head slowly.

CORAZON
No way. That ship is an ex-ship. It has ceased to be.

89 **INT. AIRLOCK** 89

CAPA, MACE, SEARLE and HARVEY stand in the AIRLOCK.

SEARLE is wearing his shades, and he is very badly sunburned - his face a patchwork of red and peeling skin.

Silence. There is an oddly tense atmosphere.

Broken by Icarus.

ICARUS
Airlock decompression complete. Ship-to-ship docking process will commence.

90 **I/E. ICARUS II/FLIGHT DECK** 90

The DOCKING SEQUENCE begins, *intercut with CASSIE in the FLIGHT DECK.*

The two ships are positioned so that the shadows from their shields overlap.

CASSIE
Firing explosive bolts. Three, two, one...

There is a ring of detonations between the rear part of ICARUS II and the main body of the ship...

... and the two sections detach.

CASSIE
Firing reverse boosters.

Reverse boosters fire, and slow the rear section's trajectory away from the shield and Payload section.

This part, which contains all the living quarters, is the section that will perform the dock, within the overlap shadow caused by the two shields.

91 **INT. AIRLOCK** 91

MACE'S eyes flick sideways to SEARLE.

And now we realise the tension is between MACE and SEARLE.

MACE
Nice tan.

SEARLE ignores this.

MACE
Looks great. Healthy.

HARVEY shifts uncomfortably.

MACE
(lowered voice)
Hey. Just between us two. You been getting high on your own supply?

HARVEY cuts in.

HARVEY
Drop it, Mace.

MACE
Drop what? That I'm the only one who seems to notice that our psych officer's skin is falling off his bones? That he's half-fucking blind? Okay, I'll drop it.

HARVEY
If there is anyone left alive on Icarus One, they may need the attentions of a doctor.

MACE
Would you want this guy treating you?

HARVEY
Mace - I'm going in there, he's going in there, and so are you. And that is a direct order.

MACE
An order?

HARVEY
An order.

A moment. And we can see at once that HARVEY is commander of this mission in title only.

MACE
Yes Captain.

CLOSE UP on SEARLE...

... as SEARLE smiles - and the skin of his blistered lips cracks, running a tiny rivulet of blood into his mouth.

92 **EXT. ICARUS II** 92

Gracefully, ICARUS II is docking with ICARUS I.

As it docks, the rotating airlock of ICARUS II disengages from the rotation of the rest of the ship.

The two craft are now connected.

93 **INT. FLIGHT DECK** 93

CASSIE sits in the pilot's seat.

CORAZON watches behind.

CASSIE
Okay. We're locked on. Icarus, please establish contact with Icarus I computer system.

ICARUS
Contact failed. Computer system of Icarus I has been disabled.

CASSIE
How? A malfunction or an accident? Has it been deliberately shut down?

ICARUS
Reasons unknown. Impossible to establish the cause remotely.

CASSIE
Is there power on Icarus I?

Pause.

ICARUS
There is power on Icarus I. Solar harvest at full capacity, without detectable malfunction.

CORAZON
What's the atmosphere?

ICARUS
Oxygen-rich. Fully breathable and life-supporting.

A beat.

CASSIE
Is it supporting any life?

ICARUS
Unknown. Impossible to establish remotely.

Silence.

CASSIE
Guys. Did you get all that?

HARVEY
(over radio link)
We got it.

CASSIE
So you heard her. It's breathable. In your own time, you're good to go.
(beat)
Be careful in there.

94 **INT. ICARUS I/AIRLOCK** 94

Inside the AIRLOCK of ICARUS I.

The design of the interior of ICARUS I is similar to ICARUS II, but feels slightly more dated, clearly an earlier model.

The airlock is dark, half-lit...

... until the airlock opens, revealing the bright interior of the ICARUS II airlock, and the four men about to board.

Each carry flashlights, and...

95 **INT. FLIGHT DECK** 95

... head-cams, which are watched by CASSIE and CORAZON on the flight deck monitor.

MACE
Doesn't look like there's a welcoming party.

96 **INT. ICARUS I/AIRLOCK** 96

The four sweep their flashlight beams around the dark airlock.

HARVEY
The air tastes... fine.

SEARLE
It tastes good.

CAPA is the first to take a step inside...

... and he lifts off the ground as he does so.

Then comes to rest, almost gently.

A Moon Walk.

CAPA
The mass of the payload is causing limited gravity.

HARVEY
We could try to get the centrifuge started.

CAPA
I wouldn't. Everything will have rearranged towards the payload. Walls are going to be floors, and floors will be walls. Starting the centrifuge again will be chaos. Let's just deal with what we've got.

MACE
Agreed.

MACE has found a control panel, which he uses...

And nothing happens.

HARVEY
No lights.

SEARLE
No surprise.

MACE opens the door to the airlock manually, and aims his flashlight into the pitch black corridor beyond.

MACE
Anyone afraid of the dark?

Silence.

MACE
I think we should split up.

HARVEY
I'm not sure that's a good idea.

MACE
(dry)
Maybe you're right. If we split up, we might get picked off one at a time by aliens.

SEARLE
Mace is right, Captain. Icarus One is a big ship. If we're going to search it effectively...

HARVEY
Okay, okay. Mace, head for the flight deck. See if she can fly. And get the lights working again. Searle, check the sleeping quarters. Capa, check the social area and the payload.

Everyone has already started moving as HARVEY adds...

HARVEY
And I'll check the oxygen garden.

97 **INT. ICARUS I/CORRIDOR - PITCH BLACK** 97

MACE moves down a corridor.

He stops. The beam of his flashlight has illuminated something.

He kneels down...

And picks up a pair of broken sunglasses.

98 **INT. ICARUS I/SOCIAL AREA - PITCH BLACK** 98

The FLASHLIGHT in on a FREEZE FRAME of the CREW of ICARUS I.

We've seen this before (scene 11).

But the crew of ICARUS I are dressed in SUPERHERO OUTFITS.

The glass of the frame has been broken.

More striking than that, however, is that each of the faces has been scratched viciously, as if with a compass point - distorting but not entirely obscuring the face.

And this time, when we pull back, the image rotates to show the gravity rearrangement described by CAPA...

... in which the gravity is no longer caused by the centrifugal force of the rotating living quarters, but by the mass of the Payload. And, as predicted, what was the floor is now the wall, and what was the wall is now the floor. The room is on its side.

CAPA illuminates the MUSIC UNIT...

... He pushes a PLAY button, and nothing happens. No power.

He walks over to the food dispenser.

He presses the button for water - and a steady stream spills out from the tap.

CAPA
They've got water pressure.

CASSIE
(over radio link)
Copy.

Then CAPA illuminates something interesting.

On what is now the floor, someone has constructed a miniature model of the SOLAR SYSTEM.

A MINI BASKETBALL is the SUN.

Various objects have been bastardised and adapted to make up the other planets. They are roughly to scale. JUPITER is huge. SATURN has rings.

Halfway between MERCURY and the SUN are three words of graffiti: 'YOU ARE HERE'

Beside the lettering, an arrow points to a tiny PAPER AEROPLANE.

CAPA lifts the PAPER AEROPLANE and throws it.

In the 1/6 gravity, it flies beautifully, on an unnaturally slow and steady flight, caught in the beam of CAPA'S FLASHLIGHT, through the entrance to the SOCIAL AREA, and away.

99 **INT. ICARUS I/SLEEPING QUARTERS - PITCH BLACK** 99

SEARLE opens the door to the SLEEPING QUARTERS.

Through the frosted privacy partition of one of the bunks...

... which is above SEARLE, effectively on the ceiling...

... the FLASHLIGHT finds see a dark shape. One of the beds is occupied.

The bed is marked: J WHITE

100 **INT. FLIGHT DECK** 100

CASSIE and CORAZON are watching HARVEY'S live feed, through which we can see dense foliage.

HARVEY
(over radio link)
I think I just found the crew.

101 **INT. ICARUS I/OXYGEN GARDEN - HALF LIGHT** 101

HARVEY stands in the ICARUS I oxygen garden. There is ambient light from the portal, to supplement the beam of HARVEY'S FLASHLIGHT.

Like everything else, it is on its 'side'.

In the garden, the plants have adapted fabulously to the limited gravity, and seven years of unchecked growth.

But in the dense foliage, HARVEY can see several graves, each marked by an upright post which bears their name-tags.

CASSIE
(over radio link)
Not all the crew. Someone must have buried them.

HARVEY
Agreed. There's three graves here. Maybe four. It's hard to tell.

102 **INT. ICARUS I/FLIGHT DECK - PITCH BLACK** 102

MACE
(to himself)
Doesn't make sense.

MACE is on his back, shining his FLASHLIGHT at a mess of torn wires.

CASSIE
(over radio link)
You say something, Mace?

MACE
I'm in the Flight Deck.

CASSIE
(over radio link)
What have you got?

MACE
Power. The reason the lights are off is because someone switched them off.

He sweeps them beam around further, and suddenly illuminates -

- A SKULL.

Dessicated. Without insects and maggots to strip the flesh, the dry skin is stretched tight over the skull, as if mummified. The body is strapped to the pilot's seat - which now juts out of the 'wall'.

A big jolt moment, but MACE *doesn't* jump at the sight.

MACE
Got another crew member here.

Beat.

MACE
This is fucked up.

103 **INT. ICARUS I/PAYLOAD BAY - PITCH BLACK** 103

- CAPA staring at his own reflection.

But as we pull back, we start to realise that the mirror into which he is looking is unusually large.

But long before we realise its true scale...

Cut to -

104 **INT. FLIGHT DECK** 104

- CASSIE and CORAZON switching from CAPA'S head-cam feed...

... to SEARLE'S head-cam feed.

He is in the sleeping quarters.

He is opening the privacy partition the bunk above him...

... releasing another desiccated CORPSE.

CORAZON
God damn.

CASSIE
They're all dead.

As CASSIE says this, in the doorway behind her...

... TREY appears. Haggard, silent, unnoticed.

He has the quality of an apparition.

Then he is gone.

105 **INT. ICARUS I/SLEEPING QUARTERS - PITCH BLACK** 105

In the limited gravity, the corpse falls from the ceiling.

SEARLE has plenty of time to step aside, catch it, and lower it to the 'floor'.

He then kneels, and unscrews the top of his flashlight, exposing the bulb, to create a non-directional beam. Then he props it like a candle...

... and starts to examine the corpse.

The eyes have shrivelled and receded back into the skull. But the eyelids are open, and the black sockets stare upwards.

SEARLE produces a knife.

The knife is unusual looking. It has a long grip and a scalpel blade. On the grip is a button. Pressing the button causes the knife blade to vibrate at an extremely high frequency. When we see the SCALPEL cut - everything opens under its blade like a knife through butter.

SEARLE is obviously about to commence a rudimentary autopsy.

CASSIE
(over radio link)
Jesus. What's he *doing?*

CORAZON
(over radio link)
For Christ's sake, Searle. There's a time and a place.

SEARLE
This is both. We need to find out how these people died.

SEARLE starts to provide a commentary.

SEARLE
Little weight to the cadaver due to desiccation. Posture indicates a possibility of death during sleep or unconsciousness. No indication of bruising - but there wouldn't be after this amount of time.

SEARLE looks at the hands, which lie either side of the body. He checks the fingernails.

SEARLE
No apparent signs of struggle. No hair or clothing material or other matter embedded under the fingernails.

SEARLE cuts open the clothing around the chest - revealing the sunken skin around the rib cage.

The CORPSE is a MAN.

SEARLE
No puncture marks on neck or chest.
(beat)
Not yet, anyway.

SEARLE makes a cut into the skin of the torso - provoking a sudden burst response over the radio links.

CASSIE
(over radio link)
Oh shit.

CORAZON
(over radio link)
For fuck's sake, Searle.

MACE
(over radio link)
What's he doing?

CORAZON
(over radio link)
He's cutting him open.

HARVEY
(over radio link)
God almighty.

At this point, a new FLASHLIGHT BEAM reveals that CAPA has entered the SLEEPING QUARTERS.

SEARLE looks up, and sees CAPA, but says nothing.

Instead, now having exposed the innards of the corpse, he begins cutting into the interior.

SEARLE
Major organs intact, as far as I can tell. Liver in good shape. So we can rule out liquor.

SEARLE cuts into a smoothly surfaced sack.

SEARLE
Ah.
(beat)
Even allowing for desiccation... the stomach is empty.

AT THAT MOMENT, suddenly, ALL THE LIGHTS come on.

The sight of the autopsy, previously hidden in shadows and half-light, is now suddenly and shockingly revealed.

CAPA winces, screwing up his eyes against the sudden brightness as his wide-open retinas contract.

MACE
(over radio link)
I got the lights on again.

CAPA
No kidding.

SEARLE is so engrossed in the autopsy he hardly seems to notice.

He is cutting away the material around the groin - opening up the underwear - which are darkly stained.

SEARLE
Bowels were evacuated.

SEARLE cuts open the NECK.

He exposes a tube - the OESOPHAGUS.

He cuts this open too, and pokes around with the tip of the blade.

Then nods. And looks up at CAPA.

SEARLE
Jim White.

106 **INT. ICARUS I/OXYGEN GARDEN** 106

HARVEY is sat by the graves, ashen-faced, unnerved, listening.

SEARLE
(over radio-link)
The Comms officer. Second in command.

107 **INT. ICARUS I/FLIGHT DECK** 107

MACE is working in the compartment that houses the ICARUS MAINFRAME - working through the wiring system. He's listening too, but almost in the way one might listen to the radio while working on another job.

SEARLE
(over radio-link)
I gave him his final medical before the Icarus One mission. He was the fittest member of the crew.

108 **INT. FLIGHT DECK** 108

CASSIE and CORAZON watch and listen.

SEARLE
(over radio link)
When he died, he was lying in his own faeces. Maybe he was unconscious. Maybe he was too weak to move. Cause of death: he choked on his own vomit.

CASSIE
Why wasn't anyone helping him?

CORAZON
He must have been the last one to die.

109 **INT. ICARUS I/SLEEPING QUARTERS** 109

CAPA faces SEARLE over JIM WHITE'S opened body.

CAPA
(quiet, covering his radio mike)
What happened to them, Searle?

SEARLE
I don't know. But I don't think they stopped here for repairs.

A beat.

CAPA
What then?

SEARLE
Did you know that Icarus One had no psych officer and no Earth Room?

CAPA
You think they went crazy?

Another beat. Then SEARLE shrugs.

SEARLE
I think it was decided that Icarus Two should have a psych officer and an Earth Room.

110 **INT. FLIGHT DECK** 110

CASSIE and CORAZON are absorbing what has just happened.

Then:

HARVEY
(over radio link)
Okay. Anyone else got anything to add?

CAPA
(over radio-link)
The payload checks out. It's undamaged. Operational.

CORAZON
That at least counts as good news.

MACE
(over radio-link)
Yeah. Well I have some bad.

111 **INT. ICARUS I/FLIGHT DECK** 111

INSIDE A COMPARTMENT as the door open, to reveal MACE peering inside, frowning.

We can't see what he sees. Only the light of the compartment, thrown onto his face.

HARVEY
(over radio link)
Go.

MACE
I've found the reason for the distress signal. I'm in the Icarus systems access compartment. The black box beacon was triggered automatically in the event of terminal malfunction.
(beat)
But this is no malfunction. Someone went to town here.

MACE lifts a handful of torn wires.

MACE
So Capa's payload may be operational, but it's useless.

HARVEY
(over radio link)
We can't pilot it?

MACE
We can't detonate it.

HARVEY
(over radio link)
Capa?

CAPA
(over radio link)
He's right. Without Icarus to trigger the fission sequence, the payload would just fly into the sun and burn up.

MACE
(definitive)
It's fucked.

Beat.

CAPA
(over radio-link)
Yeah.

112 **INT. FLIGHT DECK** 112

CASSIE and CORAZON exchange a glance.

CASSIE
So we fix up the flight computer.

MACE
(over radio link)
Not a hope in Hell.

Over MACE'S head-cam, we GLIMPSE inside the wrecked interior of the ICARUS ONE mainframe.

CORAZON
It doesn't make any sense. Why would they have *done* that?

113 **INT. ICARUS I/FLIGHT DECK** 113

MACE
Search me.

Then MACE pauses.

An idea has just occurred to him.

He starts heading around the FLIGHT DECK towards the COMMS CENTER.

MACE
You're washed up on a desert island. There's a thousand miles of sea in all directions. You've got nothing but coconut trees and sand to keep you company. All you can do is wait to die. So what do you do?

114 **INT. ICARUS I/SLEEPING QUARTERS** 114

CAPA is sitting beside JIM WHITE'S body.

CAPA
... Wait to die.

115 **INT. ICARUS I/COMMS CUBICLE** 115

MACE goes over to the COMMS CUBICLE and opens the partition.

MACE
Put a message in a bottle.

He pushes a button on the console.

The screen flickers into life - and a MAN'S FACE appears.

The MAN'S FACE is back-lit, largely in shadow, so we can't see his features clearly.

MAN
My name is Captain Pinbacker.

116 **INT. FLIGHT DECK** 116

CASSIE and CORAZON watch the recording.

PINBACKER
(over radio link)
My ship's mission was to deliver a payload into the heart of the sun. A stellar fission bomb, to kick-start the chain reactions that have been gradually losing their power. To stop the development of the white dwarf. To keep the sun shining.

117 **INT. ICARUS I/COMMS ROOM** 117

Behind MACE, SEARLE and CAPA appear.

PINBACKER
(over radio link)
The mission has failed. There may be time and materials for Earth to construct and send a second fission bomb. But that mission will fail too.

118 **INT. ICARUS I/OXYGEN GARDEN** 118

In the ferns, HARVEY listens over the radio link.

PINBACKER
(over radio link)
It will fail for the same reason as ours.

119 **EXT. ICARUS I** 119

Outside ICARUS ONE, sunlight pierces the holes in the shield formed by micro-asteroids.

PINBACKER
I'm now recording a final message. I'll broadcast it into the solar winds, and the words will be lost in the flares of the dying star.

120 **INT. ICARUS I/COMMS ROOM** 120

Close up on PINBACKER'S face.

PINBACKER
And when I die, I'll be the message.

PINBACKER moves slightly, away from the camera.

And where he was previously back-lit, now light falls on him and reveals...

... That his skin shows the same level as sunburn as SEARLE.

Red, peeling. Only his eyes are undamaged, and show clearly where they have been protected by sunglasses.

The sunglasses that MACE found on ICARUS I.

PINBACKER
And I'll deliver it to the face of God.

The recording ends, freezing on PINBACKER'S face.

121 **INT. ICARUS I/COMMS ROOM** 121

CAPA'S face.

Absorbing what he has just heard.

Then -

- a sudden wrenching sound. Loud and freakish, like tearing metal.

MACE is hearing it too.

MACE
What the fuck?

And the next moment - the entire ship gives a sudden lurch.

MACE is knocked off balance, and is sent crashing sideways into the wall and down to the floor.

122 **INT. FLIGHT DECK** 122

ICARUS II is lurching too.

CASSIE is hitting buttons on the console, flicking switches.

Over the radio link we can hear the shouts of alarm of CAPA, MACE, HARVEY and SEARLE.

CORAZON
Icarus! Stabilise us!

ICARUS
Affirmative, Corazon.

CAPA
(over radio-link)
What is it? What's happening?

CASSIE
Capa! Get to the airlock NOW!

123 **INT. ICARUS I** 123

WE FOLLOW CAPA, MACE and SEARLE as they run through ICARUS I to the airlock.

And when they reach it...

124 **INT. ICARUS I/OUTSIDE AIRLOCK** 124

CAPA moves past SEARLE, and presses his face to the glass of the OUTER AIRLOCK.

He can see that the airlock door is open to outer space.

And he can see the airlock door of ICARUS I, which is also open, and the reason for the sound of tearing metal we heard.

Around the door of ICARUS I the skin of the ship has been ripped open, revealing the hull structure beneath.

ICARUS II floats twenty or thirty metres away.

And around the ripped airlock of ICARUS I, we can see, in several places - gases are venting from the ship.

Oxygen.

MACE
Cassie?

125 **INT. FLIGHT DECK** 125

CASSIE
The airlock has decoupled. We don't know why. The locking system on Icarus I is totally ripped open.
(MORE)

CASSIE (cont'd)
I can hold our current position, but we aren't going to be able to dock again.
(beat)
But there's something else, guys. You've got a hull breach. I can see it. You're losing atmosphere.

126 **INT. ICARUS I/OUTSIDE AIRLOCK** 126

MACE - thinking fast.

CAPA - close to panicking.

CAPA
We're screwed.

MACE
No.

He goes to the sub-compartment holding the MIRRORED SPACE SUITS.

Of the three suits, only one remains.

MACE
One of us isn't, at any rate.

127 **INT. ICARUS I/CORRIDOR** 127

We follow HARVEY making his way to the airlock from the Oxygen Garden.

He's panicking slightly, drawing in sharp, tight breaths.

128 **INT. ICARUS I/OUTSIDE AIRLOCK** 128

HARVEY enters the outer airlock...

... and sees CAPA, suited up - minus helmet.

HARVEY
What... what's going on?

MACE
The airlock is broken. There's only one suit. Capa's taking it.

Silence.

HARVEY
... Why?

MACE
Because the rest of us are a lower priority.

SEARLE
A Medical Officer is not a necessity.

MACE
Cassie can cover for me.

HARVEY is thinking fast. But not clearly.

HARVEY
I'm not a low priority.

MACE
You're a Comms Officer, on a ship without any means of communication.

HARVEY
I'm the *Captain!* The mission needs a Captain *to hold it together!*

HARVEY seems a long way from holding anything together.

SEARLE
(gently)
The mission needs the one person outside Icarus who truly understands how the payload works. That's Capa. There's no choice.

HARVEY
There's no choice for *you.*
(turns to Capa)
Capa, as Captain, I order you to remove that suit.

CAPA does not respond in any way.

HARVEY
That is a direct order.
(reasoned words, but cracked with desperation)
Take off the suit. You can rest assured that once I am on board Icarus Two, I will do everything in my power to...

He breaks off.

He knows it is pointless.

A moment as the four men stand without speaking.

Then HARVEY'S eyes are suddenly brimming.

HARVEY
I don't want to die.

MACE
(scarcely bothering to conceal his contempt)
Who the fuck said anything about dying?

MACE speaks into his radio mike.

MACE
Cassie, I've got a plan here.

CASSIE
(over radio link)
Go.

MACE
We can't depressurise before we open the airlock for Capa. So the force of the expelled gas is going to fire him out, right?

CASSIE
(over radio-link)
Right.

MACE
Okay. If you have your airlock open, and we line it right, he'll fire right inside.
(beat)
And so will we.

129 **INT. FLIGHT DECK** 129

CASSIE and CORAZON exchange a glance.

CASSIE
Without suits?

MACE
(over radio link)
We've got twenty metres to cover, max.

CORAZON
... At minus two hundred and seventy three degrees Celsius.

MACE
(over radio link)
It's going to be fucking cold, but we'll make it.

Silence.

MACE
(over radio link)
Anyone got any better ideas?

130 **INT. ICARUS I/AIRLOCK** 130

The four men face each other.

CAPA
So that's it.

SEARLE
Not quite.

SEARLE turns to look at MACE.

MACE
Right.

A moment.

MACE
With the computer down, one of us is going to have manually operate the airlock. From the inside.

SEARLE
And once the seal is broken, it will be impossible to repressurise.

MACE nods.

MACE
Yeah. One of us is staying behind.

A beat.

HARVEY
(shaking)
I see. I get it. So it's me, right? That's what you're all thinking.

SEARLE
No Harvey. It's me.

131 **INT. CAPA'S HELMET** 131

Inside CAPA'S helmet.

We are watching SEARLE as he hurriedly clips down the helmet.

Time is short.

We can only hear the sound of CAPA breathing.

With the locking mechanism in place, SEARLE looks directly into CAPA'S helmet.

He says something to CAPA.

But CAPA can't hear him. He can only see the movement of his lips.

CAPA
I can't hear you.

Inside the helmet, CAPA'S words sound unnaturally loud.

SEARLE reaches out and adjusts something on the side of CAPA'S helmet.

SEARLE
(coming through radio link)
I'm saying: don't watch her back. Watch *yours*.

CAPA frowns.

CAPA
Searle...?

SEARLE
Good bye, Capa.
(beat)
It's okay, you know. However it works out. All flesh is stardust.
(MORE)

SEARLE (cont'd)
We'll just return to the place from which we came.

132 **INT. ICARUS I/OUTSIDE AIRLOCK** 132

SEARLE is gone.

MACE and CAPA and HARVEY wait.

MACE
Okay. We've got just one shot. You ready Cassie?

CASSIE
(over radio link)
I'm ready.

MACE
Okay.

MACE and HARVEY approach CAPA, and lock their arms tight around him.

MACE
Let's do it.

From outside, SEARLE opens the door to the airlock.

Immediately, all three men are sucked out into the airlock...

... then ejected through the broken outer door, and into outer space.

133 **INT. ICARUS I/AIRLOCK** 133

The three men shoot through the airlock, propelled by the evacuating gases.

As they pass through the broken area, HARVEY'S shoulder catches twisted metal.

His shoulder visibly breaks, and he is wounded with a deep gash.

Blood sprays out -

- and freezes immediately.

134 **EXT. ICARUS II** 134

Silence as...

... we watch MACE, CAPA and HARVEY shoot out from ICARUS I, towards ICARUS II...

... in the weightlessness of space, they have no control over themselves.

They fire across the short distance between Icarus I and II...

... then collide hard against the side of the ICARUS II.

The impact is shocking.

MACE bounces off, away from the airlock.

But he is caught by CAPA.

But HARVEY is not.

He has struck the hull at an odd angle, and is now falling down the side of ICARUS II, towards MACE.

A STRANGE, SLOW SEQUENCE.

HARVEY is only a couple of metres from the side of the ship.

When he reaches out his hand, his fingertips are only an inch from the side of the hull.

But he is in zero gravity vacuum. There is nothing he can do to affect his trajectory.

He twists. Stretches. Strains.

All to no effect.

And now we can see that he is literally freezing as he falls.

His eyes open and ice-over at once.

He opens his mouth to scream...

... and as he does so, the moisture in his breath crystalises - hanging in a sparkling dust-cloud around his mouth.

In this posture, he dies.

But we stay with him.

Down the length of the ship, until his hand strikes a protuberance -

- and his fingers shatter, and his frozen corpse spins off into space...

... until it is unshielded from the sunlight.

135 **INT. AIRLOCK** 135

The airlock is re-pressurised.

MACE is collapsed on the floor.

CORAZON and CASSIE rush in to help MACE.

CAPA leans back against the airlock wall, still in his space suit.

CAPA
(quiet)
Jesus.

FADE TO:

136 **EXT. ICARUS II** 136

ICARUS II fires its booster.

137 **INT. ICARUS I/OXYGEN GARDEN** 137

From the Oxygen Garden, SEARLE watches ICARUS II power away.

Until he is alone.

Then -

- he unzips the chest of his jump suit.

And starts to undress.

He strips until he is naked.

138 **INT. ICARUS I** 138

SEARLE moves through the empty spacecraft.

He is holding something in his hand.

139 **INT. ICARUS I/OUTSIDE OBSERVATION ROOM** 139

SEARLE is outside the OBSERVATION ROOM.

Manually, he opens the door...

... and as soon as he does so -

- and incredibly FIERCE light bursts out.

The BRIGHTEST LIGHT light we have ever seen.

So thick and bright, it seems to push out of the doorway as a solid block of substance. Photons becoming matter.

A moment. Then SEARLE reveals what he has been holding in his hand.

His SUNGLASSES.

He puts them on...

... and, naked except for his shades, steps into the light.

140 **INT. ICARUS I/OBSERVATION ROOM** 140

Pure light.

And in it, just discernible...

... SEARLE is smiling.

Smiling.

Open mouthed.

Until he is bleached away to nothingness.

CUT TO:

141 **INT. OBSERVATION ROOM** 141

Still, BRIGHT LIGHT in the OBSERVATION ROOM.

But when we hear...

CAPA'S VOICE
Icarus. Lower the level.

... we realise we are on ICARUS II.

The light levels dial down, and we see CAPA, shielding his face with both arms.

Steam is rising off his body.

A few moments.

Then, CAPA lowers his arms.

In front of him, through the portal, we can see the filtered image of the sun.

Much larger than we have previously seen.

CAPA sits on the sofa, and gazes at the star for a few moments.

Until:

CAPA
Icarus.

ICARUS
Yes, Capa.

CAPA
What happened on Icarus One?

Silence.

ICARUS
I am unable to answer that question.

Silence.

CAPA
Did they kill each other?

ICARUS
I am unable to answer that question.

Silence, as CAPA thinks further.

Then:

CAPA
Why does this mission require a human crew?

ICARUS
Deep space travel presents too many variables to program into a flight computer. Given the importance of the mission, a human crew is a prerequisite, in order to allow for decision-making in unforeseen circumstances.

CAPA
(echoes)
Unforeseen circumstances.

ICARUS
Micro asteroid punctures hull. Navigation system impaired by electromagnetic pulse. Solar flare corrupts system hardware.

CAPA
I understand all that.
(beat)
Maybe I asked the wrong question.

ICARUS
Please state correct question.

Beat.

CAPA
Okay.

Beat.

CAPA
What if the unforeseen circumstance is us?

142 **INT. OXYGEN GARDEN** 142

In half-light, CORAZON squats in the ashes of her garden.

143 **INT. FLIGHT DECK** 143

MACE sits in the pilot's chair, staring into middle distance, eyes reflecting data from the monitor screens.

144 **INT. CORRIDOR TO OXYGEN GARDEN** 144

CASSIE sits, curled, arms wrapped around her legs.

145 **INT. MED CENTER** 145

TREY lies in the MED CENTER.

146 **INT. SOCIAL AREA** 146

The graphic on the monitor still shows the trajectory that led ICARUS II to ICARUS I.

But we can now see that ICARUS II is some way past that point, and is close to the SUN.

CAPA, MACE, CORAZON and CASSIE are at the table. The remaining empty seats say everything they need to.

MACE
I've been through Icarus's activity log and it checked out. Then I double-checked, and Cory tripled - same result. In other words, unless Icarus is deleting her own files, it wasn't her.

CORAZON
And there's no malfunction on the airlock hardware.

MACE
Which means the airlock was manually decoupled.
(beat)
Someone on the mission tried to fuck us up.

CORAZON
Cassie and I were together on the flight deck the whole time.

MACE
Capa and me were left stranded on Icarus I. So all of us are ruled out. And that only leaves two possibilities.

MACE pauses.

MACE
One: Searle. Half-crazy staring at the sun. If he wasn't half crazy to begin with.
(MORE)

MACE (cont'd)
(beat)
My gut feeling: it was him.

MACE breaks off. Takes a deep breath. This is hard for him.

MACE
Two: Trey.

CAPA
Trey is so doped up he can hardly walk or feed himself. He sleeps twenty three hours a day. And he blames himself for everything that has gone wrong. Why would he do it?

MACE
We don't know. But the possibility remains that it was him. And we have to take that seriously.

CAPA
By doping him up more?

MACE and CORAZON exchange a glance.

CORAZON
This isn't just about the possibility he sabotaged the airlock. There's something else too. When Searle and Harvey died, we lost two of the short straws.
(beat)
If Trey dies, we'll have the oxygen to make it to the delivery point.

This is what MACE and CORAZON were building to, and the logic is truly powerful. Undeniable.

And they all know it.

Silence.

CAPA
So that's it. That's what you're leading to. We kill him.

CAPA looks up at them.

CAPA
At least we now know what happened on Icarus One: the same thing that's happening here.

MACE
What are you trying to remind me of, Capa? My lost humanity? Give me a fucking break. Which of us give our life priority over the mission?
(beat)
I'll be the one to do it. I'm not passing any bucks.

CAPA
How?

MACE
That's between me and Trey.

A moment.

MACE
But I'm not going to do it unless I've got everyone's backing. If I do it alone, it's...

CAPA
Murder.

MACE pauses. Gives CAPA a look that is itself murder. But swallows it.

MACE
We'll vote. Unanimous decision required.
(beat)
So. You know where I stand.

CORAZON
And me.

A beat.

MACE and CORAZON sit, and wait.

CAPA
So.
(beat)
So - yes. If my vote matters to you, you have it.

MACE nods.

CORAZON
Cassie?

All look to her.

She looks a thousand miles away. A hundred thousand.

CASSIE
Make it easy for him. Somehow.
Find a kindness.

Silence.

Then MACE stands and exits.

147 **INT. ICARUS II** 147

We follow MACE as he walks through ICARUS II, to the MED CENTER.

148 **INT. MED CENTER** 148

MACE enters the MED CENTER.

He walks over to a compartment, which he opens, revealing surgical knives and equipment.

Note: on the tray, two of the blades are already missing.

A moment, as MACE chooses a knife.

He checks the balance and grip in his hand, then turns and sees...

... for the first time, that TREY is not there.

The bed is empty.

A moment.

Then, at the entrance to the EARTH ROOM, he sees a smear of BLOOD.

MACE frowns.

Goes to the entrance to the EARTH ROOM.

Looks inside.

A beat.

Then he speaks into his RADIO LINK.

MACE
Everyone. Get here now.

149 **INT. MED CENTER/EARTH ROOM** 149

BLUE SKY.

Clouds moving.

Then, over the clouds, a frozen spray of blood.

We reveal TREY.

Dead.

Then CAPA, MACE, CASSIE and CORAZON, looking down at him.

CORAZON kneels beside TREY and picks up a MED CENTER scalpel.

CORAZON
He cut his wrists.

A beat.

MACE
He did it for the mission.

CAPA
He beat you to it.

MACE snaps. He grabs CAPA with one hand, pushing him backwards against the wall.

A moment between them, up close.

Then:

MACE
Just to make something clear. All these deaths: Asher, Harvey, Searle, Trey. None of them would have happened if you hadn't diverted the mission.

MACE reaches down, and wipes his hand in TREY'S blood.

MACE
So this...

He grabs wrist, and smears TREY'S blood on to CAPA'S hands.

MACE
... Belongs here.

A moment.

CAPA
Fuck you.

Perhaps this is what MACE was looking for.

He punches CAPA in the stomach.

CAPA doubles up.

MACE pulls CAPA upright again -

- then punches a second time.

Then pulls back for the third.

But the strength seems drained out of him.

He's panting hard. Too hard.

MACE lets CAPA fall to the ground.

MACE is breathing hard.

MACE
Jesus.
(breaks off)
Can't...
(breaks off)
... catch my breath.

Silence.

CORAZON is watching them, blank and dazed.

CORAZON
The oxygen is starting to run out.

A beat.

Then CASSIE turns and leaves.

150 **INT. OBSERVATION ROOM** 150

The SUN blazes large in the Observation Room.

It's huge.

Passing between many filters.

Multi coloured.

Then -

- we see there is someone silhouetted on the seat.

We can't make out which of the crew it is. The light is disguising their precise shape, making them seem slimmer than they could be. Arms and neck too thin. Head an ellipse. Almost alien.

151 **INT. SOCIAL AREA** 151

CAPA walks into the SOCIAL AREA.

Only CASSIE is there, with a plate of untouched food in front of her. She's lost in her thoughts and doesn't look round when he enters.

CAPA fills a glass of water for himself and goes to sit opposite her.

He wants to say something to her...

... But he isn't sure how to put it.

For a while, he just sits there, holding his glass of water. Then -

CAPA
I woke with a fully formed thought in my mind: I don't want to die alone.

Silence.

Then, for the first time since he entered the room, CASSIE looks up to face him.

CASSIE
Do you want to fuck?

Silence.

CAPA
No.

Silence.

CASSIE
It's the only think I can think of that makes any sense.

152 **INT. FLIGHT DECK** 152

MACE sits in the Flight Deck alone.

153 **INT. OXYGEN GARDEN** 153

CORAZON enters the darkened OXYGEN GARDEN.

154 **INT. CASSIE'S BUNK** 154

CASSIE alone lies in her bunk. She is quietly weeping.

155 **INT. STELLAR FISSION BOMB** 155

CAPA stands on the gantry, in front of the console. As we have seen him before, he is watching fluid streams of data pass across the monitor screen.

Silence, until:

ICARUS
Is there a problem with the payload, Capa?

CAPA
No. It's fine.

ICARUS
You have checked this data many times. And I check the data myself, continuously.

CAPA
I know, Icarus. I'm just...

CAPA breaks off. He was about to say - I'm just watching your back. Until he noticed the echo of Searle's words.

CAPA
I'm just making sure.

ICARUS
Yes, Capa.

Silence.

Then:

ICARUS
Capa.

CAPA
Yes.

ICARUS
I need to inform you that you are dying. I don't wish to alarm you. But the release of this information is dictated by my initiative parameters.

CAPA pauses.

CAPA
Thank you, Icarus. But we know we're dying. We're just choosing not to talk about it. It's a human thing.

ICARUS
I understand.

CAPA
As long as we live long enough to deliver the payload, we're okay with dying.

Silence.

ICARUS
Capa.

CAPA
Yes.

ICARUS
You will not live long enough to deliver the payload.

CAPA looks up from the console, frowning.

CAPA
Please clarify.

ICARUS
Owing to current oxygen reserves, the crew will not survive to the scheduled delivery point.
(MORE)

ICARUS (cont'd)
This does not prevent completion of the mission. In the event of the death of the crew, I am programmed to fly the payload into the sun.

CAPA
Copy. Clarify: current oxygen reserves.

ICARUS
Five hours, before crew will be unable to perform complex tasks. Sixteen hours, before crew will be unable to perform basic tasks. Twenty seven hours until death. Journey time to delivery point: forty one hours.

CAPA
That's impossible. Corazon was certain: we have remaining oxygen to keep *four* crew alive.

ICARUS
Affirmative. Four crew could potentially survive on current reserves.

CAPA
... But Trey's dead. There *are* only four crew members.

ICARUS
Negative.

CAPA
Affirmative, Icarus. Four crew. Mace, Cassie, Corazon and me.

ICARUS
Five crew members.

CAPA'S face. Sudden cold realisation. Dawning.

CAPA
Icarus.

ICARUS
Yes, Capa.

CAPA
Who is the fifth crew member?

ICARUS
Unknown.

A long beat.

CAPA
... Where is the fifth crew member?

ICARUS
In the observation room.

156 **INT. OBSERVATION ROOM** 156

CAPA opens the door to the observation room...

... and is bathed in light.

The sun is huge. Taking up all of the portal.

For a few moments, CAPA watches the solar flares explode outwards from the boiling surface.

Then, resolving through the image, we see that there is a figure, standing in front of the portal.

Dwarfed by it. Enveloped by the sun.

Then the figure turns.

A strange effect - the MAN, who is naked, is so fiercely backlit that his skin is translucent. We can see his bones, his organs, the shadow of his skull.

A moment, as CAPA and the MAN face each other.

Then the MAN speaks.

MAN
Are you an angel?

CAPA seems too stunned to even reply.

MAN
Has the moment come? I've been waiting. So long.

CAPA
... Who are you?

MAN
Who *am* I?

Beat.

MAN
At the end of time, a moment will come in which just one man remains. Then the moment will pass. The man will be gone. There will be nothing left to know that we were ever here. Nothing, but stardust.

Beat.

MAN
Am I that man?

Now on CAPA'S face - as he realises, suddenly, who he is talking to.

CAPA
My God. Pinbacker.

Behind PINBACKER now, a colossal solar flare reaches out from the sun as if to claim him.

PINBACKER
Not your God.

Beat.

PINBACKER
Mine.

CAPA frowns.

Then looks down.

On the material of his shirt, behind a long slice in the fabric, a blossoming flower of blood is spreading around his stomach.

Dazed, he takes a step backwards.

He looks back up at PINBACKER.

And now we see, in PINBACKER'S hand - the KNIFE he used to kill TREY.

PINBACKER raises the knife, about to slice CAPA'S neck.

CAPA
(yells)
Icarus! Full sunlight!

SUNLIGHT fills the room - bleaching everything to whiteness.

157 **INT. CORRIDOR/OUTSIDE OBSERVATION ROOM** 157

The corridor outside the observation room.

The door to the observation room opens, and LIGHT floods out.

On his hands and knees, CAPA scrambles out.

His stomach area is wet with blood.

He tries to get up.

He trips - falls sideways.

He's blinking, tears streaming from his eyes, temporarily half-blinded.

He picks himself up, and stumbling, arms outstretched, starts to run.

He runs out of shot...

MOMENTS LATER

PINBACKER steps out of the observation room.

He stands a moment in the blaze - upright, back-lit by the SUNLIGHT from the open observation room.

A blackened silhouette shape.

The door behind him closes.

And now we can see that where the SUNLIGHT had been blazing against his naked back, the skin is not steaming but *smoking*.

Even burning. Tiny flames lick on the edges of crusts of skin, that glow like coal embers, or miniature lava streams.

Unconcerned by what must be immeasurable pain, PINBACKER turns in the direction CAPA fled, and gives chase.

158 **INT. CORRIDOR TO OXYGEN GARDEN** 158

CAPA is running along the long corridor that links the living quarters to the back of the ship.

He tries to call out. To call for ICARUS or MACE. But he's too short of breath.

CAPA looks behind him - and sees PINBACKER'S black, smoking figure running after him, at the far end of the corridor.

Gasping, CAPA runs again.

159 **INT. AIRLOCK** 159

CAPA has run into the AIRLOCK.

A total dead end.

Panic on CAPA'S face.

CAPA turns and sees PINBACKER entering the airlock.

CAPA lunges for a panel -

- and the glass interior pressure door slides shut, sealing CAPA in the AIRLOCK, and PINBACKER on the other side.

PINBACKER stops at the door.

Checks it.

Tries to open it.

ICARUS
Access denied. Interior pressure door is manually locked from the other side.

A moment, as PINBACKER and CAPA face each other through the glass...

... and we see PINBACKER'S face clearly for the first time since we saw him on the broadcast.

PINBACKER'S skin is so sun-damaged and eaten with melanomas we can hardly recognise him.

The moment is held.

Then:

PINBACKER lifts his hand and presses the panel on *his* side of the door.

Then:

PINBACKER turns, and leaves.

A silent beat.

CAPA peers through the glass.

PINBACKER definitely seems to have gone.

The first thing CAPA does is to lift his shirt and checks his wound.

Across his stomach is a deep slash. Blood is welling out fast.

CAPA
Oh Christ.

CAPA checks again for PINBACKER through the glass. Then, with fingers slicks with blood, he presses the panel on his side of the door.

And nothing happens.

ICARUS
Access denied. Interior pressure door is manually locked from the other side.

PINBACKER has locked CAPA *in*.

A beat.

CAPA
Okay.

CAPA takes a breath. Calming himself.

CAPA
Icarus. Override manual lock.

ICARUS
Negative. I cannot override manual lock unless commanded by ship's superior officer, in order to allow airlock to function as a brig in emergencies.

CAPA
Fine! Who's the fucking superior officer?

ICARUS
Mace.

CAPA
Icarus. Radio link to Mace.

ICARUS
Radio comms to airlock has been manually closed down.

CAPA slams his fist against the glass.

CAPA
Fuck! FUCK! FU-

He breaks off.

Through the glass, he has seen something.

Through the inner airlock, the lights at the far end of the corridor that leads to the rest of the ship...

... switch off.

A beat - then the next nearest set of lights switch off.

It is as if darkness is encroaching on his position.

CAPA watches horrified as the darkness gets closer and closer, as the lighting system shuts down...

... until he is left in a single bubble of light in the outer airlock.

CAPA
(quiet)
Shit.

Click.

And the lights go out. Pitch black.

160 **BLACK SCREEN** 160

The sound of scuffling. Someone looking for something.

A muffled swearword.

CORAZON
God damn. Where the Hell did I put it?

Then -

- the single beam of a flashlight illuminates CORAZON'S FACE.

161 **INT. OXYGEN GARDEN - PITCH BLACK** 161

CORAZON shines her flashlight around the OXYGEN GARDEN.

CORAZON
Icarus. You mind switching the lights back on? I can't see shit.

Silence.

CORAZON
... Icarus! I'm in the Oxygen Garden, and you've killed the fucking lights!

Silence.

CORAZON frowns.

CORAZON
Icarus? You there?

No reply.

And suddenly CORAZON is spooked. Icarus is *always* there.

CORAZON
Icarus!

Silence.

Then CORAZON freezes.

From somewhere in the garden, she has heard a noise. Soft, a padding, treading on ashes.

She spins, swinging the beam around. And sees nothing except the blackened remains of her garden.

CORAZON
Who's that?

Silence.

CORAZON
Mace? Is that you?
(beat)
Mace! Why are the lights out?

Silence.

Another noise.

She turns again. And again, finds nothing.

CORAZON
(bravado, unconvincing)
If this is some kind of bullshit joke or...

She breaks off.

This time, she hasn't heard something.

She has seen something.

Outside the circumference of her FLASHLIGHT BEAM...

... a figure.

To her left. Standing in the darkness.

Gently glowing.

CORAZON screams.

162 **INT. CASSIE'S BUNK - PITCH BLACK** 162

CASSIE, in her bunk, has also found her flashlight.

Her head is cocked to the side. She's listening intently. Did she just hear CORAZON'S scream?

A silent beat.

But all we can hear is CASSIE'S own breathing.

163 **INT. SLEEPING QUARTERS - PITCH BLACK** 163

CASSIE opens the partition.

The SLEEPING QUARTERS seem empty.

Jamming her flashlight in her mouth, she pulls on clothes hurriedly.

There is a noise from somewhere near.

CASSIE'S head snaps around.

164 **INT. AIRLOCK - PITCH BLACK** 164

CAPA is still in the outer airlock.

Ahead, from the corridor outside the inner airlock, from which he saw the darkness encroach...

... a FLASHLIGHT BEAM appears.

It sweeps the corridor, then shines directly towards CAPA.

CAPA pulls back. He pushes himself against the wall, trying to avoid the flashlight's sweep.

The person holding the flashlight comes nearer...

... and enters the inner airlock.

CAPA slides further away. There is a slightly protruding bulkhead. Not enough room for a person to fully hide, but CAPA presses himself behind it...

... as the flashlight is directed through the glass partition, seeking out around the dark.

Then, the flashlight picks out a sliver of CAPA'S face.

He gasps as he is found.

A moment later, the airlock partition is opened. The person is in.

The light shines directly into CAPA'S face, blinding him. He is frozen with fear.

A beat.

MACE
Capa?

CAPA breathes out in a rush.

CAPA
(gasps)
Mace.

MACE
What the fuck is going on? All the lights are down and I can't contact Icarus.
(seeing the blood on Capa's stomach)
Jesus - what have you -

CAPA
Pinbacker's on board.

MACE
... What?

CAPA
Pinbacker. He never died. He got on board. He decoupled the airlocks. Killed Trey. He wants to kill *all* of us.

MACE
Whoa. Slow down.

CAPA
No time to slow down. No air.
(takes a breath)
No lights, no Icarus. It's the same thing he did on Icarus One. Check the flight deck, and we'll be on a locked orbit.

MACE
(incredulous)
Why would he be doing that?

CAPA
Because he's fucking crazy.

CAPA grabs MACE'S hand and uses it to haul himself up.

MACE
Where are you going?

CAPA
Cassie.

165 **INT. SLEEPING QUARTERS - PITCH BLACK** 165

CASSIE stands, alert as a cat, watching ahead where...

... a beam of light has appeared at the far end of the SLEEPING QUARTERS.

Someone is in the SOCIAL AREA.

Immediately, CASSIE switches off her own light.

A beat later, in the entrance to the SOCIAL AREA, a dark silhouette figure appears.

PINBACKER.

CASSIE catches her breath.

PINBACKER'S head turns towards her.

166 **INT. AIRLOCK - PITCH BLACK** 166

MACE
Wait.

Clutching his stomach, CAPA is moving towards the exit.

MACE
Wait!

He catches CAPA'S arm.

MACE
Forget Cassie.

CAPA
What?

MACE
If what you're saying is true, she's dead. Like we're dead.
(holding Capa)
It's the mission, Capa. Only the mission.

Beat - on this stark truth.

MACE
We need a plan.

167 **INT. MED CENTER - PITCH BLACK** 167

Blackness.

CASSIE, breathing fast, but quiet.

She's eluded PINBACKER for the moment. Slipped away.

Then - a tiny sliver of light.

We see what CASSIE is doing. She's being *smart...*

... using her fist to cover the flashlight - letting only the narrowest beam escape between her fingers.

The tiny beam shows us we are in the MED CENTER.

168 **INT. MED CENTER/EARTH ROOM - PITCH BLACK** 168

CASSIE slips inside the EARTH ROOM.

The sliver beam shows TREY'S corpse.

The EARTH ROOM is a cul de sac.

She presses herself against the far wall, and switches off her flashlight.

Black screen again.

Just CASSIE'S breathing. Laboured. But trying to keep it quiet.

Then a noise outside.

PINBACKER is in the MED CENTER.

169 **INT. ICARUS II - PITCH BLACK** 169

Total darkness.

But we can hear movement.

Then SUDDENLY -

- the LIGHTS go on.

Suddenly the LIGHTS go on. Only for a second, almost as a strobe, illuminating everything.

In that moment, we see that CAPA is climbing through an aperture, into the PAYLOAD SECTION.

Then the lights flick off again.

170 **INT. FLIGHT DECK - PITCH BLACK** 170

MACE is in the flight deck, as we saw him on ICARUS ONE.

On his back, working on an area of the ripped wiring...

... stripping the plastic with his teeth, binding the exposed gold threads with his fingers -

Sweating. Hands shaking with adrenaline.

MACE
(breathing)
Come on. Come on you fucker.

Again the lights power up for an instant - revealing in another strobe the FLIGHT DECK, trashed.

MACE
Come on!

171 **INT. MED CENTER/EARTH ROOM - PITCH BLACK** 171

In the EARTH ROOM the lights come on again, and stay on.

As do the images on the EARTH ROOM WALLS.

Blue sky.

CASSIE backed against the far wall.

TREY'S corpse on the floor.

Then, SUDDENLY -

- the image on the opposite wall distorts and shatters.

And in its place, forcing through the smashed TWO-WAY -

- is PINBACKER.

The EARTH ROOM malfunctions. Multiple images of landscape flash as PINBACKER'S face and bloody arm reach inside the smashed two-way.

The skin around his arm and hand has split from the action of smashing. The arm is slick with blood. Dripping and spraying.

CASSIE pushes herself back against the far end of the room.

She's screaming.

Hyperventilating, failing to get the oxygen she needs.

PINBACKER starts to climb inside.

With the top half of his body through, he reaches out and grabs CASSIE'S arm...

His blood-slicked grip on her fails.

CASSIE twists free, lunges at the door to the EARTH ROOM, slips through, and runs...

... as PINBACKER extricates himself and gives chase.

172 **INT. ICARUS II** 172

CASSIE running through the spaceship, chased by PINBACKER.

She's got distance on him, but he's gaining.

As she reaches the access to the PAYLOAD BAY, we cut away to:

173 **INT. FLIGHT DECK** 173

Most of the monitors are showing STATIC.

Some of the monitors are smashed.

One of the monitors shows a representational graphic of ICARUS TWO in a locked orbit around the sun.

MACE isn't interested in any of them.

He's scrambling inside the access tunnel to the ICARUS computer system.

A TUNNEL, easily wide enough to crawl down, of literally hundreds of thousands of cables. Breathtaking, amazingly intricate wiring.

All been ripped apart with violence.

And out of the thickest ARTERIAL CABLES...

... LIQUID MERCURY is splashing and jetting, as if from slashed wrists.

174 **INT. FLIGHT DECK/ICARUS ACCESS TUNNEL** 174

MACE crawls inside the access tunnel.

He pulls himself along on his back.

MERCURY splashes down on him, in his eyes and mouth.

But MACE has found what he is looking for.

A sub-compartment marked INTERCOM SYSTEM.

He rips it open...

175 **INT. PAYLOAD RING** 175

CAPA is also in a narrow access tunnel, but this is CIRCULAR, curving around a twenty five metre radius. It is the RING around the separation point between the rear section of the ship, and the payload/shield.

MACE
(over system)
Capa.

MACE'S voice has appeared as ICARUS'S voice has done until now.

MACE
(over system)
Can you hear me? Are you still breathing?

He is. Desperately. Gulping for air in the exertion of running and low O2, and the pain of stomach wound.

MACE
(over system)
It's just like you said. Zero inward trajectory. Locked orbit. We're a satellite.

176 **INT. PAYLOAD BAY/SURFACE OF STELLAR FISSION BOMB** 176

CASSIE'S face. Dripping blood on to a mirrored surface, on to her own reflection.

And behind her, in the reflection -

PINBACKER. Holding her hair, as if about to yank her neck back, and snap it.

But he doesn't do it. Instead, he is looking into the air, the ether, from which MACE'S voice has come.

MACE
(over system)
But not for long.

PINBACKER listens, frozen.

177 **INT. PAYLOAD RING** 177

CAPA is working fast.

MACE
(over system)
So if you *are* breathing, we're green lit. Good to go.

And we see now what CAPA is doing - moving down the access tunnel, pulling levers - each marked: BOLT OVERRIDE

MACE
(over system)
I've rigged the boosters. Thirty seconds until I short the docking system. Just make sure all the bolts are charged.

178 **INT. PAYLOAD BAY/SURFACE OF STELLAR FISSION BOMB** 178

PINBACKER'S FACE - opening his mouth, in anger and alarm.

MACE
(over system)
And gravity will do the rest.

... and the damaged sound of his voice seems to echo the damage to his body.

PINBACKER
(quiet)
No.

179 **INT. PAYLOAD RING** 179

CAPA reaches for..

... and pulls down the last switch.

MACE
(over system)
Time's up.

180 **INT. FLIGHT DECK/ICARUS ACCESS TUNNEL** 180

MACE lies inside ICARUS.

Drenched in MERCURY, he is holding two exposed gold wires.

MACE
See you all in Hell.

A beat.

Then he touches the two wires together.

181 **EXT. ICARUS II** 181

For the first time, we are outside ICARUS II, this close to the sun.

And it is awesomely close - its curvature straightened by its scale in relation to the spaceship.

The explosive bolts trigger.

Just as we saw during the docking sequence between ICARUS I and ICARUS II.

The front section of ICARUS II, the shield and Payload, are launched forwards. Out of orbit.

And a split second later...

The vast BOOSTERS around the PAYLOAD SECTION suddenly FIRE...

... and ENGULF the detached rear part of the ship.

182 **INT. TOPSIDE OF THE STELLAR FISSION BOMB** 182

PINBACKER looks up as the engines fire, and the tremor of power ripples through the ship.

A look of confusion on his ravaged face.

183 **INT. FLIGHT DECK/ICARUS ACCESS TUNNEL** 183

MACE is quiet. Just - waiting. Or thinking. Whatever goes through a man's mind at this moment.

More moments pass.

Then, almost too fast to register -

- he is suddenly lost in blinding flame.

184 **INT. OUTSIDE PAYLOAD BAY** 184

CAPA reaches down, and opens the hatch to the payload bay...

185 **INT. PAYLOAD BAY/TOP SIDE OF STELLAR FISSION BOMB** 185

... and drops inside.

In the one sixth gravity, CAPA falls slowly to the payload's surface.

He lands.

Gently.

And stands. Looking at the huge, flat expanse of silver before and beneath him.

For the first time, we reveal the dimensions of the bomb.

A vast mirrored cube, whose size we have never been able to appreciate until now. It is stadium vast, and the small figure of CAPA on its topside is dwarfed by the scale.

And along the surface of the bomb, a trail of blood...

... leads to one of the four edges.

On which two more figures can be seen.

PINBACKER, standing.

And beneath him, CASSIE.

A moment...

... as CAPA takes in the tremors of the boosters, the sense of acceleration.

Then something strange happens.

A DISTORTION.

A FLASHED image - the PRECISE opposite of the distortion in the Earth Room (scene 34).

CAPA is suddenly bloodless, the colour back in his face, upright. *We realise, this was the moment foreshadowed.*

Then the moment is passed.

Cut back to CAPA, ashen-faced, blood-sodden.

186 **EXT. ICARUS II** 186

The shield and payload are flying *into* the sun.

Vast solar flares arc past the spaceship.

And as the gravity takes the ship, the speed gets faster -

And faster -

And in exact proportion to the speed of the ship, the endless movement of the sun's boiling surface is SLOWING.

187 **INT. PAYLOAD BAY/EDGE OF BOMB** 187

Now, distant from CAPA, we see the reflection at PINBACKER'S feet, as a slight distortion ripples across it.

PINBACKER raises his hand.

Blood from PINBACKER'S split skin is falling.

But the droplets are behaving strangely.

Some are remaining static.

Some orbiting each other, like miniature solar systems.

Then FLASH CUT to -

- PINBACKER standing on the mirrored surface of the bomb, alone, against a backdrop of FIRE.

188 **EXT. THE SUN** 188

Extreme close up of the surface of the sun.

Held.

189 **INT. PAYLOAD BAY** 189

Extreme close up on the face of CAPA.

His face is vast. We can see the pores on his skin as craters, beads of sweat as biodomes.

Then the same of PINBACKER.

His face is destroyed by a mesh of fissures that erupt across his skin.

190 **EXT. THE SUN** 190

The surface of the sun.

And the payload racing towards it.

191 **INT. PAYLOAD BAY** 191

NOW we see CASSIE.

Looking up. In her own time space.

And seeing, in amazing slowness, impossible slowness...

... PINBACKER holding CAPA.

By the neck.

Over the precipice edge of the bomb.

The blood droplets that fall from them are almost frozen.

The expressions on their faces twist almost imperceptibly.

CASSIE frowns. As if she has time to spare.

FLASH CUT to -

CASSIE lying in darkness, eyes open. Body broken. Dead.

Then CUT BACK to -

CASSIE, launching herself at CAPA, to knock him from PINBACKER'S reach.

In the impossible slowness of the time distortion -

With each of the three participants *thinking* at a vastly faster speed than they are *moving* -

CASSIE flies towards CAPA.

And contacts him. Gripping him. Clutching him.

And as for a moment, it is as if all three might fall into the void.

But instead, something strange happens. An expanding band of bright redness suddenly expands around PINBACKER'S upper arm.

The skin is sloughing off, stripping PINBACKER'S arm to raw muscle...

... And CASSIE and CAPA fall backwards into the void, trailing PINBACKER'S burned skin behind.

192 **INT. PAYLOAD BAY** 192

CAPA and CASSIE fall together, away from PINBACKER.

Into space, then pulled by gravity back towards the surface of the bomb, at the mid way point.

They tumble...

Slide...

Away from each other.

CASSIE skids and spins out of CAPA'S view.

CAPA claws and grabs at the smooth surface of the bomb.

And when his fall finally comes to a halt...

... he is close to the mirrored ramp into the bomb, that we saw before with SEARLE.

And CASSIE is nowhere to be seen.

CAPA
Cassie!

No reply.

Instead, looking down at him from the top of the bomb, CAPA sees PINBACKER, gazing down at him.

193 **INT. PAYLOAD BAY/TOP SIDE OF STELLAR FISSION BOMB** 193

Stillness. Quiet.

Without distortion.

Suddenly, PINBACKER starts to run...

... OVER the edge of the bomb.

194 **INT. PAYLOAD BAY/SIDE OF STELLAR FISSION BOMB** 194

PINBACKER runs over the edge, as if now running down a cliff-face towards CAPA...

... a cliff-face which, from CAPA'S perspective, is the floor.

Note: effectively, because the bomb has its own gravity, each of its six sides are effectively a floor.

CAPA watches, aghast as PINBACKER sprints towards him.

He looks around.

He can't see CASSIE.

With PINBACKER closing, he throws himself down the ramp, towards the entrance to the interior bomb.

195 **INT. STELLAR FISSION BOMB** 195

In the bomb, a sliver of light appears.

CAPA tumbles inside.

Closes the seal behind him - and as he does so, PINBACKER'S howl/scream cuts out.

CAPA stands alone on the gantry, surrounded by the sense of infinite darkness and space within the bomb.

Blood soaking into his hands.

At the far end of the gantry, the console.

Suddenly glowing. Lighting up.

CAPA frowns.

Then with difficulty, walks towards the console.

Which is now flickering and glowing, and number-crunch readouts are scrolling across the small monitor screen.

At the console now, the scrolling data illuminates CAPA'S face.

CAPA senses someone behind him.

He turns -

- and sees:

Cassie. But her blood and wounds have gone. She seems whole.

A beat of mystery and stillness and confusion.

CAPA
Cassie...
(beat)
... what's happening?

CASSIE takes a moment before replying. Observing CAPA calmly.

Then says:

CASSIE
We are flying into the sun. We are completing the mission.

And her voice is strange. It is clearly CASSIE, but it contains nothing of the trauma that she has just been through. She is entirely calm.

CAPA
I don't understand. We can't complete the mission without Icarus.

CASSIE
Capa.
(talking as Capa)
What if the unforeseen circumstance is us?

The words are a precise recording of the question CAPA once asked ICARUS.

CAPA isn't sure of his own perception - whether he heard what he thought he heard. Whether it is another part of the time/space distortions.

CASSIE kisses CAPA. Tenderly.

CASSIE
You were so afraid. But it *was* foreseen.

A beat.

CAPA
Cassie?

Silence.

CAPA
Icarus.

CASSIE smiles.

And when she speaks, *it is with ICARUS'S voice.*

CASSIE
(as Icarus)
Affirmative, Capa.

Stunned beat, as CAPA understands.

CASSIE
(as Icarus)
Psychiatric deterioration of crew foreseen. Sabotage by crew anticipated.

196 **INT. PAYLOAD BAY/SIDE OF STELLAR FISSION BOMB** 196

On the bomb, PINBACKER stands.

ICARUS
Sabotage attempt deflected. Discreet flight and deployment sub-systems are fully operational. And engaged.

Near PINBACKER lies CASSIE'S dead body, killed in the fall.

197 **EXT. ICARUS II** 197

Now, with the combined speed of the boosters and the sun's gravity -

The SHIELD and PAYLOAD reach an unbelievable speed.

Now racing towards the surface of the dying star.

198 **INT. STELLAR FISSION BOMB** 198

CAPA and ICARUS/CASSIE stand in the darkness.

CASSIE
(as Icarus)
Boosters shut down.
(MORE)

CASSIE (cont'd)
Propulsion redundant. Trajectory dictated by gravity. Speed unknown.

199 **EXT. ICARUS II** 199

The ship is about to contact the actual surface of the sun.

The SHIELD is destroyed, leaving only the PAYLOAD BAY.

200 **INT. TOPSIDE OF THE STELLAR FISSION BOMB** 200

The outer skin of the PAYLOAD BAY is burned away.

For the briefest of moments, only the silver BOMB...

And CASSIE'S body...

And PINBACKER remain.

As he sees the FACE OF GOD.

Then PINBACKER is consumed.

Leaving only...

201 **EXT. STELLAR FISSION BOMB** 201

... The vast mirror cube is now through the surface, and flying into the heart of the sun.

202 **INT. STELLAR FISSION BOMB** 202

By contrast, quiet. CAPA and ICARUS/CASSIE are together.

A beat.

Then...

... in the middle of the chamber, directly above where CAPA lies, a single SPARK appears in the air.

It fizzes and pops, but remains in roughly the same location, moving like a firefly.

Then, suddenly, the SPARK splits into TWO SPARKS.

CAPA'S FACE - awed by the simplicity of the image, and the beauty.

The fizzing SPARKS double again to four...

Then four to eight, then sixteen, then thirty two, sixty four...

... and suddenly the SPARKS are multiplying with exponential speed.

And as the sparks fill the void.

CASSIE
Capa.

CAPA is smiling at he miraculous sight...

CAPA
Yes, Icarus.

CASSIE
Good bye.

203 **BLACK SCREEN** 203

CAPTION:

8 Minutes Later

204 **EXT. PARK - DAY** 204

A park in the middle of a city.

A DOG is being taken for a walk by an WOMAN.

We have seen the DOG before, on a hologram-photo: MAXWELL.

Around the WOMAN'S wrist is the same BRACELET OF BEADS that CAPA wore.

By the light levels, we would estimate the time is either late afternoon or early morning.

The WOMAN throws a ball, and MAXWELL runs after it...

... over the grass, to where the ball is bouncing.

He picks it up in his teeth...

... and as he does so, the light levels all seems to change...

... brightening.

No more dramatic than when the sun appears from behind a cloud.

MAXWELL looks up at the sky for a moment.

Then, with the ball still in his teeth, he starts running back towards the WOMAN.

END

LIST OF SCENE CHANGES BETWEEN V.19 And V.20

Scene 9 - Harvey sleeps

Scene 10 - Trey cooks

Scene 12 - new lines between Mace and Trey

Scene 13 - Capa line

Scene 19 - Mace line

Scene 26 - Capa works inside bomb

Scene 32 - Icarus One positioned very near the sun

Scene 34 - Blood-soaked Capa distortion, foreshadows end

Scene 38 - dialogue between Cassie and Capa

Scene 39 - deletions

Scene 40 - various deletions

Scene 81 - deletion

Scene 82 - Capa and Searle in the bomb, set up Searle's last words

Scene 86 - Capa and Cassie kiss

Scene 90 - See explosive bolts, intercut with Cassie

Scene 130 - last Mace line deleted

Scene 131 - Searle's last words

Scene 135 - deletion, Searle's last words

Scene 149 - deletion of Cassie's lines, she turns and leaves

Scene 151 - Capa and Cassie talk

Scene 154 - Cassie weeping, delete sex

Scene 155 - Capa in bomb checking systems

Scene 156 - Capa meets Pinbacker

Scene 157 - deletion

Scene 159 - Capa checks wound

Scene 164 - dialogue, Mace and Cape

Scene 165 - line edit

Scene 166 - dialogue, Mace and Capa

Scene 167 - deletion of Cassie getting a weapon

Scene 168 - deletion

Scene 169 - Capa crawling into Payload section

Scene 171 - Cassie escapes without using a weapon

Previous 171(?) deleted

Scene 172 - deletion

Scene 175 - Mace, dialogue

Scene 176 - Mace, dialogue

Scene 177 - Mace, dialogue

Scene 178 - Pinbacker, dialogue

Scene 179 - Capa pulls last switch

Scene 180 - dialogue

Scene 181 - typo

Scene 185 - Reverse distortion of scene 34

Scene 187 - flash cut Pinbacker

Scene 188 - close up of sun

Scene 189 - close up of Capa and Pinbacker's faces

Scene 190 - the Payload flies into the sun

Scene 191 - flash cut Cassie

Scene 193 - delete scream

Scene 195 - Capa and Cassie

Scene 196 - Icarus dialogue

Scene 200 - line edit

Scene 202 - delete holding hands